Next Week—Ways To Make Your Theater Pay

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DRAMATIC MIRROR

OF MOTION PICTURES AND THE STAGE

VOLUME LXXVIII — NEW YORK, SATURDAY, FEBRUARY 23, 1918 — No. 2044

ACTORS ON TOUR MAY GET THE VOTE

Bill Introduced at Albany to Give Traveling Men Citizenship Obligation

Assemblyman William C. Amos of the Eleventh Manhattan District has introduced before the Legislature at Albany a bill that would permit actors to vote while playing on tour. The measure is based on the laws of Ohio and Illinois and, if passed, will place upon the traveling men an immediate and direct obligation to fulfill the duties of citizenship.

Several movements have been directed in the past toward the passage of a bill which would permit actors who may be playing far from home on Election Day, to vote, and a year ago the Actors' Equity Association made a determined effort to obtain the enactment of such a law. Assemblyman Amos's bill, however, is the most definite form the movement has yet attained.

According to Assemblyman Amos "There are thousands of useful and loyal citizens whose occupations compel them to travel and who are often away from their voting places on Election Day. There is no good reason why such citizens should be deprived of their vote, just as there is no satisfactory reason why soldiers and sailors should be disqualified merely because they are not physically able to be present to cast their votes at a certain hour at a certain place.

"Voting is an exercise of the mind rather than of the body and the State should not be deprived of the contributions of intelligence and loyalty this class of citizens is capable of making."

TO DIRECT CAMP SHOWS

Hackett Volunteers Services for Period of War—To go to France Later

James K. Hackett has been appointed General Director of Amusements of the Knights of Columbus Committee on War Activities. Under his direction the dramatic talent of the men in the training camps and naval stations will be organized, and plays will be produced in the recreation buildings which the Knights of Columbus are operating.

Mr. Hackett, who has volunteered his services for the duration of the war, without remuneration, will be assisted by several members of his executive and producing staff. He purposes to travel from camp to camp, forming companies, the nucleus of which will be professional actors now in military service. His operations will begin at Camp Devens, Ayer, Mass., Monday.

After his work is completed in the United States, Mr. Hackett will go to France to assume personal direction of the work there in conjunction with other members of the Knights of Columbus Committee on War Activities, who are helping to provide for the social, religious, and recreational welfare of the American expeditionary forces.

THEATERS FREED FROM TUESDAY CLOSING ORDER

Warm Weather of Past Week Responsible for Lifting of Garfield Ban—New Arrangement Profitable—No Heat in Playhouses After 10 P.M.

Federal Fuel Administrator Garfield has rescinded the Monday closing order. Theaters, motion picture houses and other places of amusement which were included in the original order but which later gained exemption on Mondays by agreeing to close Tuesdays will henceforth be open on Tuesdays. The policies which were in effect at the playhouses before Dr. Garfield's ruling on Jan. 17 will again be in force, the Monday matinees being abandoned and the performances on Tuesday evenings resumed.

The decision of the Fuel Administration to lift the ban was influenced by the fact that the coal shortage has been greatly decreased by the warm weather conditions of the past week. While five weeks of Winter remain, it is believed that the abnormal conditions of the last part of January will not return, inasmuch as the transportation and mining situations have been improved.

The substitution of Tuesday as the heatless day for theaters, which Dr. Garfield arranged, following an appeal to President Wilson by Marc Klaw, David Belasco, George M. Cohan and other members of a committee representing the amusement interests of the country, did not place a hardship on the theatrical enterprises. By giving performances on Monday afternoons and thereby taking advantage of the idleness of people thrown out of work for the day by the Garfield order the theater managers were able to keep their performances up to the standard of eight a week and make more money than they would have made under the old arrangement. The Monday matinees, in fact, proved highly profitable for all classes of attractions, while the receipts for the night performances were kept up to the average.

Dr. Garfield has outlined several fuel conservation suggestions, some of which are far-reaching, but they will not be put into effect, it is said, unless conditions again turn for the worse.

The maximum restrictions which local Administrators are at liberty to impose include the prohibition of heat to the theaters, motion picture houses and other amusement places aften ten p. m., and the heating of offices to end at six p. m., except on Saturdays when it should end at noon. No heat shall be burned in offices or business buildings on Sundays and holidays.

Dr. Garfield urges that salaries and wages should not be reduced on account of any new recommendations. The "lightless nights" will probably be maintained.

MAGISTRATE SCORES SPECULATORS

Ruling of Simms Gives Promise That Long-Conducted Fight Against Sidewalk Nuisance Is Bearing Fruit

The long-conducted fight against sidewalk speculators seems at last to be bearing fruit. Theatrical circles were generally elated by a ruling which Magistrate Charles E. Simms handed down last week in the Fifty-seventh Street court when he fined two speculators for soliciting patronage in front of the Hippodrome.

In pronouncing sentence the Magistrate said:

"The nuisance for which you are convicted is one which New York city must be rid of. The Commissioner of Police has made it plain that he wishes the streets cleared of this objectionable practice, and I for one will sustain him. Whether you actually sell the tickets or act as an accomplice makes no difference. You are part of a fraternity which has no right, under the law, to ply your trade, and a workhouse sentence will follow a second conviction."

It has been a recent custom of the speculators to rent space in small shops near the theaters, and while one speculator sells tickets inside another stands near the theater entrance and directs prospective customers to the shop. It has proved a lucrative practice.

PORTABLE THEATER FOR CAMP

New York State National Guard troops will soon have their own portable theater, if arrangements now under way are carried out. The theater will be erected at Camp Wadsworth, Spartanburg, S. C., and when the order to leave for a port of embarkation is received it will be taken down and shipped abroad in parts.

MADAME GUILBERT TO TEACH

Madame Yvette Guilbert will open next month a series of classes in lyric and dramatic interpretation, pantomime and diction at the David Mannes Music School. There will also be a special class for children, in which Madame Guilbert will teach old songs, legends and dances of France. Madame Guilbert is on her way East from California.

OUTDOOR SHOWS TO GET ROUTINGS

Administration Does Not Intend to Interfere Unnecessarily with Amusements

A decision has been reached by the Railroad Administration, whereby circuses, attractions for state fairs and other outdoor shows will have their regular routings over railroads, outside of the congested districts in the East. Wherever their movements do not interfere with war shipments, their itineraries will receive special consideration in the congested zone.

Edward Chambers, traffic director of the Railroad Administration, notified Frank L. Albert, executive secretary of the National Outdoor Showmen's Association, it was not the intention of the Administration to interfere unnecessarily with legitimate amusements, and there was no objection to the movement of shows outside the Eastern congested district. Regional directors, however, will have authority to move them when traffic conditions permit.

It is possible, according to Mr. Chambers, that the movement of shows in all territories will be made unrestricted as in other years.

The big circuses for a time were uncertain as to their plans for the coming season, owing to the abnormal transportation conditions, and were considering various means and methods which would enable them to give their shows as usual. The decision of the Railroad Administration will make it possible for the Barnum and Bailey and Ringling Brothers' circuses and other big shows to make routings with the assistance, of course, of Mr. McAdoo's regional assistants.

It is said that the administration officials, in making their ruling, were influenced by the fact that thousands of people depend upon the circus organizations for their daily living and maintenance. A great amount of capital is invested in the big shows, in live stock, railroad equipment, real estate, advertising matter and consequently earns for the Government a large amount in income taxes, excess profits taxes and admission taxes.

LOW PRICES FOR REVIVAL

The forthcoming revival of "The Garden of Allah," by Morris Gest, at the Manhattan Opera House, which was exclusively announced in THE MIRROR last Saturday, will have a cast including several who were in the original production at the Century. The principals are Sarah Truax, William Jaffray, Howard Gould, Thaddeus Grey, Albert Andruss, Antonio Salerno and Lala Faddma.

Since leaving the Century, "The Garden of Allah" has toured this country and Canada. Mr. Gest has arranged "war-economy prices" for the revival, counting on the great seating capacity of the Manhattan to make the engagement profitable.

SPRING DRIVE BEGINS IN THEATRICAL BOOKING WAR

Shuberts Win Woods and Selwyns as Allies and Buy Boston Opera House—K. & E. Reduce Prices on Road

The lull which has existed recently in the theatrical war between Klaw & Erlanger and the Shuberts has given way to a vigorous offensive in the Boston and New York sectors of the battle-front. A report from Shubert headquarters on Monday announced the acquisition of the Boston Opera House and later came the announcement that the Shuberts had won A. H. Woods and Selwyn and Company to their side and that a contract had been made by which their attractions are to be booked outside New York in the Shubert theaters, which are to be found in every city.

In their purchase of the opera house the Shuberts stated that henceforth they would be interested in the production of grand opera, as well as lighter musical works and spectacular entertainments which require a big stage. The structure is located in the fashionable Back Bay district, and was built by the late Eben D. Jordan, the merchant, at a cost of $1,600,000.

May Go in for Grand Opera

The Shubert interests have already taken possession of the house, opening it with an engagement of the Chicago Opera Company on Feb. 18. The New York season of the company closed at the Lexington Opera House last Saturday night and the organization went directly to Boston. It is the intention of the Shuberts to give Boston more grand opera and concerts than ever before. With the acquisition of the opera house this firm is represented by five theaters in Boston, the others being the Shubert, the Wilbur, the Plymouth and the Majestic.

The booking arrangement between the Shuberts and A. H. Woods is considered one of the most important developments in the theatrical war which was resumed between the former and Klaw & Erlanger the first of last month. Prior to this season Mr. Woods booked his attractions through Klaw & Erlanger, but this year he could not obtain syndicate theaters in New York for either "Mary's Ankle" or "The Eyes of Youth," and had to present them in Shubert houses. "Mary's Ankle" is now touring on Shubert bookings and "The Eyes of Youth" will do so on the conclusion of its season at Maxine Elliott's Theater.

Did Not Sell Theaters or Plays

Mr. Woods denied a report that he had sold his theaters and plays outright to the Shuberts.

"This report is absolutely without any foundation," says Mr. Woods. "I have not disposed of any of my theater or real estate holdings nor have I relinquished any of the plays now under my management. There is not the remotest possibility of my doing so. I shall continue to produce plays as heretofore independently.

"With the conditions in the theatrical world particularly prosperous; with more than a dozen companies playing successfully in the United States and London; with prospect of excellent seasons ahead, I don't know of a more inopportune time to withdraw.

"I have more than a dozen plays in preparation, several of which are in rehearsal and will be seen in New York shortly."

The booking arrangement with Selwyn and Company means that the Shuberts will acquire an interest in the three houses which the Selwyns are erecting in West Forty-second Street. The new theaters, which are on the north side of the street, between Seventh and Eighth Avenues, will be named The Selwyn, The Times Square and The Margaret Mayo, the last after Mrs. Edgar Selwyn. Work was started on them last Fall and they will be completed late this Summer.

It is said the Shuberts are attempting to win Cohan and Harris from Klaw & Erlanger. Another rumor has it that Klaw & Erlanger are making a drive to obtain the booking privileges of Elliott, Comstock and Gest, who now book through the Shuberts.

John D. Williams, who was for several years associated with Charles Frohman, will also book through the Shuberts. His newest production, 'The Copperhead," is the current attraction at the Shubert Theater.

The most important independent producers are now aligned as follows:

With the Shuberts: A. H. Woods, William A. Brady, Arthur Hopkins, Oliver Morosco, Elisabeth Marbury, Anderson and Weber, Joe Weber, John D. Williams, Richard Walton Tully, Elliott, Comstock and Gest, Arthur Hammerstein, George Broadhurst and William Faversham.

With Klaw & Erlanger: The Charles Frohman Company, Charles Dillingham, F. Ziegfeld, Jr., Cohan and Harris, David Belasco, Henry W. Savage, George C. Tyler, Margaret Anglin and Arnold Daly.

K and E Reduce Scale of Prices

Both the Shuberts and Klaw & Erlanger are exerting every means to obtain advantages in the war in other cities as well as in New York. Klaw & Erlanger have reduced the scale of prices at several of their theaters in the large cities, including the Majestic in Buffalo and Macauley's in Louisville, and the Shuberts are following a similar practice in several of their out-of-town playhouses.

It is also Klaw & Erlanger's plan to build up a prestige for keeping the New York casts of their productions intact when the attractions go on tour. Their musical comedy, "The Riviera Girl," is now touring with the identical company which played at the New Amsterdam Theater, and it is the plan of Klaw & Erlanger to keep all of their traveling attractions up to the New York standard.

A NOTE FROM OUT OF HIS DOMESTIC PAST

Nat C. Goodwin in "Why Marry?" hears from his wife, from whom he is separated. Others in the scene are Ernest Lawford, Lotus Robb and Edmund Breese

GERMAN DRAMA TO MOVE

Yiddish Actors to Occupy Irving Place Theater Next Season

The Irving Place Theater, which has been the home of German drama in New York for the last twenty-seven years, will pass out of the hands of Rudolph Christians, the present producer there, on May 1, and become a Yiddish playhouse under the management of Morris Schwartz, one of the leading actors now appearing at Kessler's Second Avenue Theater. Mr. Schwartz expects to open the house next August with a company that shall produce the best Yiddish drama obtainable. The German company now at the Irving Place will continue there through this season, but its plans for next season could not be learned last night.

Mr. Schwartz, who has been appearing in Jewish plays in New York seven years, is to become an actor-manager and assemble a large company for the production of the best Jewish dramas. He will spend the summer in engaging his company and selecting plays.

NEW MOROSCO PLAYS

Will Present New Works by Arthur Reichman and Alan Dale

Oliver Morosco announces that he will produce two new plays. One, entitled "The Little Belgian," by Arthur Reichman, a new author, will be presented within a month. The other is a comedy called, "The Woman of Tomorrow," to be written by Alan Dale from an idea furnished by Mr. Morosco. It will be produced in Los Angeles next Summer.

VERNON CASTLE KILLED

Lieutenant Vernon Castle, of the Royal Flying Corps, was killed on the morning of February 15th while flying fifteen miles west of Fort Worth, Texas. Lieutenant Castle was picked up unconscious and carried to the field hospital where he died fifteen minutes later. During a career of heroic service, the aviator made more than 150 flights over the German lines.

(c) *Lumiere*

EDITH DAY

Edith Day, whose enticing "Tickle Toe" dance in the Cohan and Harris production, "Going Up," is in a large measure responsible for the great success of the musical comedy, apparently has scored just as marked favor with the managerial powers as she has with the public. Carle E. Carlton, under whose management Miss Day is being presented, and who is responsible for the discovery of this remarkably talented young woman, finds himself in a unique position by reason of the several offers which have been made to him for Miss Day. His difficulty, unlike that frequently experienced by managers, is not where to place this young star, but which of the several offers to accept for her. Miss Day is virtually a newcomer to Broadway this year, having appeared on the stage only a few months before being presented in "Going Up." Her versatility has recently been further illustrated by her splendid work in the photoplay production "The Grain of Dust," in which she shares the stellar honor with Lillian Walker.

THEATER WORKSHOP

Organization to Present "A Gauntlet," in Philadelphia, with Notable Cast

The Theater Workshop announces that it will begin an engagement at the Little Theater, Philadelphia, on Feb. 18. The first play to be presented there will be Björnson's three-act comedy-drama, "A Gauntlet," recently given by the organization at the People's House, 7 East Fifteenth Street.

A notable cast has been secured by the Theater Workshop for its Philadelphia company, including Olive Wyndham, Hilda Spong, Mrs. Thomas A. Wise, George Henry Trader, George K. Denny and Alexander Woodburn.

DENIES REPORT

Charles L. Wagner, manager of Madame Amelita Galli-Curci, the coloratura soprano, who has scored such a sensational success with the Chicago Opera Company at the Lexington Opera House, denies the report recently published that the singer was turned down by the Metropolitan Opera Company, following an audition given her by officials of the organization. Mr. Wagner states emphatically that there is not a word of truth in the report; that Madame Galli-Curci, upon her arrival in this country from South America, was engaged directly by Campanini to sing for the Chicago Opera Company, and that she never sang for Gatti-Casazza, or any other person connected with the management of the Metropolitan.

FAY TEMPLETON TO PLAY CAMPS

Fay Templeton is to be one of the headliners on vaudeville programmes in the military Liberty theaters, her offer to make a tour of them having been accepted by Marc Klaw, director of the Military Enlistment Service of the War Department Commission on Training Camp Activities.

NEW ATTRACTIONS FOR THEATERGOERS

"THE LOVE MILL"

Musical Comedy in Two Acts. Book and Lyrics by Earl Carroll. Music by Alfred Francis. Produced by Andreas Dippel, at the Forty-eighth Street Theater, Feb. 8.

Mrs. Carter-Beaumont.....Grace Fisher
Mrs. Thompson.....Jeannette Lowrie
Millie.....Carrie McManus
Lucille.....Emilie Lea
Peggy.....Yolande Presbury
Count Przeaprodensky.....Al Roberts
George Dodge.....Harry Tighe
William King.....Victor Morley
Tam Morris.....Clarence Nordstrom
James.....Edward Richards
Henry.....Joseph Bennett
Fifi.....Frances Fielder

Andreas Dippel is a man of courage. In a season in which the musical productions have attained a higher standard than has prevailed in recent years, he brings to New York a musical comedy which goes back to first principles of wit and melody. "The Love Mill," which reaches New York via Chicago, is the work of Earl Carroll, who was responsible for "So Long, Letty," and Alfred Francis, a pseudonym, it is said, for the sheet music buyer of a Brooklyn department store. Mr. Carroll's lyrics are in the main sprightly and spirited. As much cannot be said for the book. Most of the dialogue was concerned with the excessive avoirdupois of a young woman—a condition which Arnold Bennett finds hauntingly tragic but which Mr. Carroll believes is hilariously amusing.

Mr. Francis's music is written according to our most approved pattern of syncopation and serves a zestful—and frequently restful—purpose. Several dances provided a note of death-defying energy, helping to prove that in musical comedy terpsichorean representations we lead the world in speed and animation, if not always grace.

The action of the play was laid in the home of a society leader in Mount Vernon, N. Y., and concerned the preparation of three daughters for the matrimonial market. The girls are respectively fat, lean and short-skirted. Most of the story was centered about the fat girl, who was always hungry and always irrepressible. Her sentimental moments were triumphs of obesity, for, if necessary, she would pounce upon a swain and bear him to the ground with a terrific crash.

Carrie McManus played the part of the fat girl with good-natured boisterousness. Victor Morley and Harry Tighe were the enterprising comedians. Grace Fisher was a winsome young widow. Edward Richards and Joseph Bennett contributed amusement as two negro servants, and Jeannette Lowrie was the designing mother.

"THE OFF CHANCE"

"The Off Chance" Comedy in Four Acts, by R. C. Carton. Produced by the Charles Frohman Company, at the Empire Theatre, Feb. 14.

Duke of Burchester.....Cyril Keightley
Lord Cardonnell.....E. Lyall Swete
Sir George Rainsford.....Albert Gran
Cornelius Jeffcott Bayne.....John Cope
Major Bagleigh.....Edward Emery
Mr. Brunson.....Thomas Louden
Deade.....Charles Webster
Meecher.....J. M. Troughton
Lethbridge.....Charles Gibson
Duchess of Burchester....Eva Le Gallienne
Lady Rainsford.....Cecilia Radcliffe
Mme. Maria De Bianca..Marcelle Roussillon
Mrs. Meecher.....Clara T. Bracy
Watson.....Louise Worthington
Lady Cardonnell.....Ethel Barrymore

Refined and witty drawing room comedy for which British playwrights have long since won a place in the sun of the Empire Theater is exemplified after a long absence from our shores in "The Off Chance." In this latest addition to the varied repertory of Ethel Barrymore, we again find the delicately pointed phrase, the adroitly contrasted characterization of the smart set, the amusing quips of a good-natured and interestingly democratic aristocracy, and a story of the slightest and most fragile texture which we have come to associate with the Maugham school of dramaturgy.

It is about a mother—a modern mother who combines a belated maternal sympathy and a diplomatic resourcefulness that Mr. Carton writes. While the mother—superbly played by Miss Barrymore—is the chief figure of the comedy, she is at the same time a goddess out of the machine in the activities of the other leading characters. She bobs up on the serenely sporty air of a West End hotel, and, by means of a rather convenient and obvious juxtaposition with people who have been associated with her in one way or another for a period of twenty years, learns of her daughter's marital unhappiness.

To set matters right by employing the familiar device of arousing in the young husband not only jealousy but a sense of duty, is thereupon her chief problem. Or course she solves it with the assistance of her friends and relatives, meanwhile restoring herself in her daughter's affection—a matter that had seemed not to be of any regard for several years.

There is a fine variety in situation and characterization, and the richness and honor of the dialogue comes easily and appropriately from the given character and situation. The distinctly cosmopolitan mother, her suave and worldly husband inclined a little to gout, the pompous and unimaginative husband of her first marriage, an amiable swindler of a long experience, the horsy young Duke who admits that though he may be a rotter, he is a good loser—these carry on the main action of the play, and their exchanges of the good-natured raillery of a rather easy and superficial manner of life make "The Off Chance" a pleasing entertainment.

The performance was one of the best of the season. Indeed, with the exception of "The Gypsy Trail" it is difficult to pick out a play in which a cast was so well balanced. Miss Barrymore brought her splendid sense of humor and her finished artistry to the rule of the mother and her performance was thoroughly delightful. Her versatility was given further demonstration, and she made the transition from the lachrymose Camille with astonishing ease.

E. Lyall Swete made a likable as well as distinctive personality out of the gouty Lord Cardonnell, and pointed his phrases with just the proper unction. John Cope was a forceful and breezy American millionaire, fulfilling the stage tradition of all Yankees created in British playwrights' laboratories. Edward Emery was capital as a card sharper. Cyril Keightley made a vital and sympathetic character of the Duke.

HEARD ON THE RIALTO

It is reported that the *Times* is shortly to have a new dramatic critic. John Corbin, who is the present critic and who succeeded Alexander Woollcott upon the latter's enlistment in the army, is to resign in order to devote his attention to other activities.

Bud Fisher, the cartoonist and vaudeville actor, has resigned from the army. He was a graduate of the recent Officers' Training Camp at Plattsburg, and was appointed a second lieutenant of field artillery. His resignation was accepted, according to "Army Orders," issued Feb. 12.

Captain Robert Warwick, who was detailed to the National Army at Camp Upton upon his graduation from the Plattsburg camp, is to be assigned, it is reported, to the Intelligence Department of the staff of General Pershing. Captain Warwick's wide knowledge of languages is said to be responsible for the appointment.

A correspondent sends a report of the "little theater movement" as it applies to San Francisco, showing therein that the Pacific Coast is in tune with the theatrical tendencies of the present time. Following is the report:

"Six years ago a little band of amateurs living in the district way beyond Knob Hill, organized a society for the presentation of short plays and for three years gave one or two performances a week. The success they met with was so flattering that they decided to branch out, and obtaining a private residence at 3209 Clay Street, they turned the living room into an auditorium, made a box office of the breakfast room and transformed the dining room and bedrooms into dressing rooms. Now, every night and Saturday matinee they are producing plays to crowded houses, and under the direction of Reginald Travers the standard of the performances has been brought up to such a high degree that the theatregoers in that section of the town get as much enjoyment as they do at the more pretentious houses in the downtown district.

"One of the novelties of their last week's bill was a playlet written by Col. R. C. Croxton, U. S. A., who is stationed at the Presidio. 'Christmas on the Border,' the title of the piece, was somewhat misleading, but developed into an intense little drama. 'A Merry Death,' a travesty by Nicholas Evreinov, was very well done. The orchestra is one of the most interesting features, and consists of three young ladies, who play the violin, cello and flute and a pianist. The women are gowned in the conventional blouse and velvet hat of the Latin Quartier and are by no means amateurs.

"The other 'Little Theater' was started at the St. Francis Hotel, by Arthur Maitland and is controlled by the Little Theater Club which employs professional players and gives but two performances a week, one for members only, in the evening, and the matinee open to the public. Helene Sullivan, whose clever work in 'The Bird of Paradise' is remembered, plays the leads and has the excellent support of Mr. Maitland and Mr. Morrison. The subscription list for the coming season is filling up rapidly and the St. Francis Little Theater will probably be one of the permanent amusement features of San Francisco."

THE MIRROR recently stated that the presence of H. B. Warner at the premieres of Broadway plays was, perhaps, an indication that he was contemplating a return to the stage, following a long absence in the motion pictures. Now comes news from Chicago that Mr. Warner is appearing at the Blackstone Theater in a new crook play, "Among Those Present," a dramatization by Larry Evans, Walter Percival and George S. Kaufman of Mr. Evans's story of the same name. Ashton Stevens and Richard Henry Little, two of the critical gentry of Chicago, are at odds over the merits of the play. Of the work Mr. Stevens says: "It is the politest of the light-fingered dramas; the yarn is good, and the manner of its telling is, on the whole, original and fascinating. On the other hand, Mr. Little observes: "Three authors seem a good many, but, after witnessing 'Among Those Present,' there remains the firm conviction that instead of too many there were not enough. Two or three more authors should be called in at once."

Aside from the fact that "Among Those Present" brings H. B. Warner back to the stage and a character similar to that which he portrayed in "Alias Jimmy Valentine," it also introduces a new playwright in the person of George S. Kaufman. Mr. Kaufman is assistant dramatic critic of the New York *Times*.

A press agent can always take advantage, if necessary, of a critic's remarks, whether they are favorable or not, toward the attraction he represents. There is the case of "The Love Mill," which moved most of the reviewers to scorn. Yet advertisements of the musical comedy in the newspapers on the third morning following its premiere, carried phrases by the critics which had been culled with great care and which seemed to indicate that the reviewers were enthusiastic about the production.

Matzene

FLORENCE SHIRLEY
A very captivating shoplifter in "Oh, Lady! Lady!!"

"SICK-A-BED" FOR THE GAIETY

William Courtenay and Thomas A. Wise will end their engagement in "General Post" at the Gaiety Theater on Feb. 23, matinee, and will go on tour in the play, opening in Philadelphia, Feb. 23. The next attraction at the Gaiety will be Klaw and Erlanger's production of "Sick-a-Bed," a comedy by Ethel Watts Mumford. It will open Monday night, Feb. 25.

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NEW YORK PLAYHOUSE NAMES

WHAT SHALL be the nomenclature of the new theaters in New York? Managers now managing are few. Their names have been appropriated. There is one SHUBERT, one BELASCO, one HENRY MILLER, one MOROSCO, one COHAN-HARRIS, one ELTINGE, one CORT, one BROADHURST, one MAXINE ELLIOTT, one HARRIS. There is no FROHMAN, no WALLICK, no DALY, although these might appropriately be used. So we have come to other names—the Knickerbocker, the Playhouse, the Empire, the Plymouth, the Criterion, the Longacre, the Republic, the New Amsterdam, the Globe, the Century—none individual.

There is a new house promised by the SHUBERTS, and they are cutting cards to see if it can't be called the Apollo. The SHUBERTS have had a liking for that name, and when they built the house in West Forty-fifth Street they were about to call it the Apollo when MOROSCO came along and leased it and put his name under the lintel.

There is a new playhouse in Forty-seventh Street which some think should be called the HAMMERSTEIN. This raises the query as to whether a theater name should not signify success.

There is another playhouse which her friends thought should be called the MARGARET ILLINGTON. But we are told that it will be called the Times Square. We already have Times Square as a locality, and the Times Subway station. Are these not sufficient?

If many more theaters are built in New York a committee on names will have to be organized. Or it might be well to consult with the Pullman Sleeping Car Company. Of course there will never be a SHAKESPEARE theater. Why, no one has ever explained.

GREAT AND GREATEST PLAYS

CLAYTON HAMILTON in his four-volume edition of the dramatic works of ARTHUR WING PINERO says that when PINERO's "The Second Mrs. Tanqueray" was first produced in 1893 it was the only great play that had been written in the English language for 115 years, the last English play great enough to equal it having been "The School for Scandal," first produced in 1777.

One hundred and fifteen years have passed since the production of "The Second Mrs. Tanqueray," or one year more than the time which preceded the production of the play named. Playwriting in that period was not as voluminous as now.

It would be much more interesting if Mr. HAMILTON told us what play in the last one-hundred and fifteen years is the greatest. It would be his own opinion, it is true, and many would disagree with him but it would furnish a basis from which to work up a valuable discussion. So many playwrights and producers have proclaimed their work the "greatest," that the superlative is well nigh meaningless. One play might be the "greatest" in some respects and the reverse in other respects.

The term "the play" is not what it was in Hamlet's time. As long as the public taste remains what it is, no play can truthfully be called the "greatest," except when the word is used as a prefix—the greatest tragedy—the greatest comedy—the greatest farce.

If "The Second Mr. Tanqueray" was the greatest in one hundred and fifteen years, there is considerable doubt as to whether other plays which preceded it are entitled to be considered even great.

POLITICS VS. EFFICIENCY

PARTLY because it is an easy subject to expand upon; partly because a genuine desire is being expressed, ranking officials of motion picture producing companies make frequent reference to the need for harmony, organization and co-operation.

Meanwhile there is notoriously little harmony in the industry, organizations are forever undergoing reorganizations and united effort is frequently discounted by internal friction.

What is the trouble?

There may be a dozen answers. One of them is suggested by the monthly, almost weekly history of the leading corporations, whose officials are the spokesmen of the business.

The answer is POLITICS.

Politics means uncertainty, it means change, it means court favorites, it means the disruption of departmental work, it means time and energy expended in "selling the boss" instead of selling a customer.

Politics is a cancerous growth eating at the vitals of organization.

Motion pictures were a venture before they became a business. They appealed to the plunger, the commercial free-lance, the get-rich-quick fortune hunter.

Most of the men who gave them their start have been swept aside to give place to bigger men with broader methods and a better prospect of allowing the industry to "find itself."

It has been finding itself through a number of years and perpetual upheavals. Sweeping changes, most of them demanded by conditions, have been made so repeatedly that the spirit of change has sunk deep in the soul of the industry.

Changes in production and distribution systems, changes in the personnel of organizations have mitigated against the feeling of security which inspires the best services of an employe. Instead of believing that he has a permanent place as long as he performs his task faithfully, he knows that he is likely to fall in the next shake-up.

Industries of more mature growth train men to be efficient and keep them as a definite asset. The picture business is placing a premium on the gentle arts of tact and flattery. Good workmen go down before cunning politicians. It is safer to please the boss than to do a good job.

Yet many pretty platitudinous phrases are penned about harmony, organization and co-operation, which may be read with a smile, for they do no harm.

CANADIAN CLERICS OUT OF STEP

THERE IS trouble in Canada. The Dominion Government proposes to close the theaters three days every week. Managers are busy overcoming the proposition. The other horn of the dilemma is composed of some ministers in Calgary.

The MIRROR's correspondent in that city reports that the clergy of Calgary have requested the withdrawal from the stage of "The Brat," in addition to which they are in favor of a three days' closing of all theaters. It is not recalled here that there is anything in "The Brat" which disqualifies it from the stage. The Calgary clerics are within their rights in criticizing the play, but they should have stopped with that.

As for closing the theaters three days in the week in order to save fuel and light, we are advised by the Calgary *News-Telegram* that there is an abundance of coal in that section. If doors are to be closed they are the doors of any church that withholds from the public the sort of amusements which are generally produced—not always—in a theater.

WHEN THE WHITE WAY IS NOT

IT IS DARK in the erstwhile White Way in New York on theater nights. The crowd playward bent bustles and jostles and bumps. No more the glare directs it. It comes to the crossing where a policeman is trying to hold back or beckon on the long lines of motor cars and cabs, and the crowd stops or hurries across as the guardian directs. When the signal is given the crowd goes helter-skelter like a flock of sheep following the leader. And it makes its rush in the dark.

A few blocks more and what we have described is repeated—in the gloaming. The box offices at the playhouses are kept waiting. The crowd comes on in a bunch, one against another, clamoring for admission. The players are kept waiting for the hour announced on the bills—waiting for the crowd that has been held up here and there—in the dark. Finally the curtain goes up, but not at the indicated hour. It is 8.30, or maybe later. All on account of the darkness that broods along the old White Way of other nights. When the play is over the crowd leaves as it came, in the dark. Well, it is dark all over the world—even "over there."

THE IMPROVEMENT IN MUSICAL COMEDY STANDARDS

Guy Bolton Explains Difference Between Old and New Methods—Works Which He Writes with Wodehouse and Kern Deal with Subjects Familiar to Audiences

Political or economic world domination is a difficult achievement, as events of the last three years have demonstrated. The mastery of the world in an artistic sense is an ambition, however, that every little while meets with accomplishment. Certainly, a season which brings out a Heifetz and a Galli-Curci will take its place among the most productive of recent years. Their distinctly American triumphs may, indeed, be called world triumphs since it is here that artistic competition is the keenest and appreciation the most critical.

Bolton-Wodehouse-Kern Success

It is not, however, with Heifetz or Galli-Curci with which this article is concerned. Their sensational successes will be recorded in full measure by the chroniclers and critics of the musical world. It is with the seemingly successful attempt at world domination in the musical-comedy field by Messrs. Bolton, Wodehouse and Kern that we would treat. Forming their alliance two seasons ago they have advanced the standards of their special line of endeavor to the front rank of American artistic accomplishments. The war has undoubtedly prevented them from extending their success to London and Paris. As it is, they have invaded Australia and Canada and their conquest of the United States grows more solid and permanent each season.

What is the secret of their success? Is it their ability to break away from certain cherished traditions? Is it because they deal with essentially American themes, or because they possess such a skillful knowledge of blending humor and sentiment? It was our very earnest desire to know. So we arranged an appointment with Guy Bolton, the librettist of the trio, who, with his collaborators, is represented by four new musical comedies this season.

We asked Mr. Bolton to submit to the pitiless glare of publicity. We asked him point blank how and why his musical comedies differ from those which have had their day on Broadway. He was not abashed. He, too, believed in the power of the new order—the order which does not permit methods of operation, whether of diplomacy or art, to be shrouded longer in darkness or obscurity.

"Your questions are difficult to answer in a few words," said Mr. Bolton. "But, fundamentally, I think our musical comedies differ from other works in that they depend as much upon the plot and the development of their characters for success as upon their music, and because they deal with subjects and people near to the audiences.

Americans Laugh at Familiar Characters

"Taking up the last point first, Americans naturally laugh more at a funny hotel clerk or janitor than a crudely drawn cannibal princess. Funny waiters are funnier than South Sea kings. In 'Iolanthe' to-day there is only one line which made the rest of the audience and myself laugh, and that dealt with an allusion to a present-day character Gilbert and Sullivan never thought of. The present-day public, which has been brought up to realism in all of its truth and fiction, demands realism as well in its drama and musical comedy. And quite frankly, that is what we endeavor to do in picking our subjects and people for our plays. Let us laugh with the U. S. A. instead of at Europe, Asia and Africa in our musical comedies."

Mr. Bolton said that the old idea in a musical comedy was to have a prince from some Neo-Balkan country, in disguise, betrothed to a poor maiden. She did not know he was a prince, and he did not know she was the daughter of an Albanian Croesus, until the finale of the last act. And then it was not too late. All ended happily.

"There was only one situation in every act, and the rest was filled in with gaps. These gaps, of course, it was the duty of the one or two comedians in the 'show' to fill. And they did, Heaven knows. They filled them with gun scenes and time-table scenes and soda-fountain scenes. And if they could not fill all the gaps, why some more comedians were engaged to do the work. That was what we attempted to get away from.

"Nobody Home" His First Work

"In our first play, 'Nobody Home,' in in which I collaborated with P. G. Wodehouse, I endeavored to overthrow this tradition. Naturally, it could not all be done by one blow. There still had to be the same haphazard plot; otherwise, the managers would have thrown up their hands in horror. But already the vague outlines of a plot were taking form, and there was a definite thread of a story. There were the same irrelevant scenes, too; not as many, to be sure, but we did drag in a blue-book scene, in which the two comedians during the action discussed the ways and means of the road according to the Hoyle of the highway.

"In 'Very Good Eddie,' the next attempt, it was easier to work out our theory of giving the public a real 'honest-to-goodness' plot with characters, but it was difficult to get altogether away from the irrelevant scenes. There were two interspersed—one was a dramatic triangle scene, which satirized modern plays. Another was a photograph scene in which the bridal couple, in the hands of the Mid-Victorian photographer seemed to furnish a good deal of amusement to the audience. The connecting plot, however, as a consequence of the success of this piece, had ceased to make the managerial mind fear. And in our next piece we had our own carte blanche about this part of the production.

Nothing Irrelevant in "Oh, Boy"

"'Oh, Boy!' our next effort, had nothing irrelevant in it. From start to finish it was a 'straight' and consistent comedy with the addition of music. The plot was connected, and every song and lyric contributed to the acceleration of the action. We tested the play out one day to see whether it could stand the test of making sense, or at least coherent nonsense, as you will, without music. And it did.

"The humor of 'Oh, Boy!' was based entirely on situation—not on interjected comedians. And I think I am right when I say that it was the first successful play of its kind to be attempted along these lines."

Mr. Bolton declared that the plot in all these musical comedies seems tenuous, but that is not the fault of the plot.

"It is due to its musical accompaniments—their interruptions of the plot. However, if the plots of any of our musical comedies were taken and were played without the musical accompaniment they would still, I believe, have some reason for existence as comedy. And I am happy to say that this was commented on in our production of 'Oh Lady, Lady!'

"In the plays we write we try to get as few parts, known technically as 'straight character parts,' as possible. What these so-called parts are made to do in the play, too, to me is less important than the interest they create by themselves. And so I try to make them human instead of stereotyped. You can shape the characters in your play in any way that makes them interesting to the people who hear and see them. In the greatest of the comedy successes of late years, 'Grumpy,' 'Peg o' My Heart,' 'Potash and Perlmutter,' what the leading characters do is far less important and interesting to the public than what they are. So that, while situation is important, it is secondary to character in all plays and in comedies in particular.

How the Plot Is Developed

"In the development of our plot, too, we endeavor to make everything count. Every line, funny or serious, is supposed to help the plot continue to hold. This is, of course, true of all drama, but it seemed never to have been applied to musical comedy before.

"That makes the technique of writing musical comedies much more difficult than it would seem, because if the songs are going to count at all in any plot, the plot has to be built more or less around, or, at least, with them.

"After we have discussed the plot and I have received the songs, I have to reconstruct the entire plot, practically working backwards and forwards from the songs, as the case may be, to get the proper intervals of time between them.

"One great advantage I have had over other librettists is in the quality of the lyrics furnished by my collaborator. I think I may safely maintain that it is necessary to go back to the classic meters of Gilbert to find an equal of the best of Wodehouse's output. And, by the way, did you know that Gilbert met Wodehouse when the latter was writing comic verses for *Punch*, and prophesied his great success?

"Anybody who thinks writing a musical comedy is easy, and is torn off in the hours of rest, meditation and prayer, just consult me! A drama is much easier to write than a musical comedy. Poor old Ibsen didn't have to count his pages back to the last number or count the minutes since the girls were on last, when he was doing his bit."

Has the departure from the Ancients been successful? Don't ask Mr. Bolton. He is too modest to answer. But his fifteen companies on the road at the same time, and a company of "Very Good Eddie" touring Australia, would prove the affirmative answer.

WILLIAM HODGE COMING

The Shuberts will present William Hodge in "A Cure for Curables," a comedy by himself and Earl Derr Biggers at the Thirty-ninth Street Theater, on Feb. 25.

EVELYN VARDEN.

Now playing the German spy in "Seven Days' Leave" at the Park Theater, is another successful recruit from the out-of-town stock companies, where she played a large number of leading roles. Daniel Frohman saw her recently in the stock company at Union Hill, N. J., and engaged her for present part in the military drama.

FORM PARTNERSHIP

William Faversham and Maxine Elliott to Produce Plays at Elliott Theater

The association of William Faversham and Maxine Elliott in the recent revival of "Lord and Lady Algy" has resulted in the forming by them of a business partnership for the presenting of plays next season which will have Maxine Elliott's Theater as a producing center.

Mr. Faversham has for some time planned to have his own theater in New York City, but was prevented by the war from carrying out his project. As Miss Elliott owns a controlling interest in the theater which bears her name, the new partnership will obtain for him a playhouse adequate to his needs. She has not appeared in her theater since its opening.

Their joint management will begin next Autumn. Several important productions and revivals will be given. The plays to be presented are not yet announced, but in addition to new pieces already obtained by Miss Elliott and Mr. Faversham, there will be some Shakespearean revivals, notably "Hamlet," in which Mr. Faversham has long wanted to appear. After its New York season the company will make a short tour each spring to the larger cities.

NEW PLAYS PRESENTED

Among the plays to be presented in New York this week are Augustus Thomas's drama, "The Copperhead," which John D. Williams is presenting with Lionel Barrymore in the chief role at the Shubert Theater; "Oh, Look!" a musical comedy by Harry Carroll and James Montgomery, with which the Vanderbilt Theater will be opened, and "Her Country," a drama by Rudolf Besier and Sybil Spottiswoode, which Walter Knight is offering at the Punch and Judy. "Maytime," which has been playing at the Shubert, has been transferred to the Forty-fourth Street

PATHE USES SPECIAL REEL TO EXPLOIT NEW SERIAL

"The House of Hate" Will Enjoy Unusual Publicity Campaign —Advance Bookings Presage Big Return

Much interest centers on Pathe's release, March 3, of Pearl White's new serial, "The House of Hate," with Antonio Moreno, reported on all sides to be the biggest thing yet done in the serial line.

Returns show record-breaking advance bookings, and one of the most interesting angles about this serial is the method Pathe is employing in handling it, marking the use for the first time in the motion picture industry of a motion picture carrying the facts to the customer and prospective customer.

"The things that count in putting over a picture in a theater," said J. A. Berst, vice-president and general manager of Pathe, last week, "are: complete information, strong patron-pulling paper and plenty of press matter, for use in a campaign advertising the exhibitor's own house and his own show.

"On 'The House of Hate,' we have made every effort to give the exhibitor everything that he needs to make it a bigger success than 'The Iron Claw,' or 'The Fatal Ring.' The booklet which we are sending to exhibitors is part of the plan by which we give them facts. Carrying the news of the industry the trade papers will keep them in touch with other developments. Pathe managers and salesmen are prepared to answer all questions, but the best way for the showman to judge this picture is to see it, together with the special informational reel prepared for his benefit.

"This reel is produced to show what he needs to know; give him interesting details; show some of the splendid advertising matter; introduce the cast in actual sceens; show some of the thrilling incidents; and is, in short, an animated answer to the questions he might care to ask.

"I think every wide-awake showman, who wants insurance against business depression and assurance of use for the S. R. O. sign for fifteen weeks, should immediately get in touch with his local Pathe manager who will make arrangements to show him this special picture, each traveling representative of Pathe now being in possession of a copy for the benefit of his customers."

Each exhibitor, who plays "The House of Hate," will receive from his Pathe Exchange, a special campaign book on the serial. It is prepared with the one purpose of helping him sell "The House of Hate" to his patrons in accordance with the belief, that, handled right, this serial will mean selling his seats in advance and being assured that the crowd will come back every week during its run.

The showman will find in the pages of this book, suggested advertisements to run (cuts to illustrate them can be ordered from his exchange; the type can be had in any newspaper office) reproductions of the advertising matter so that he can see just what he is getting and plan how much he needs and where he can use it to the best advantage, and last, but not least, he will find a supply of press matter giving him stories to send out in advance of the showing of the first episode, others to use as each chapter is announced, and synopses of the chapters for use in his house program and newspapers.

"The Hooded Terror," in this serial, is a greater mystery character than "The Laughing Mask," and one of the greatest elements for success in the picture," said F. C. Quimby, sales manager of Pathe, in discussing an idea for stunt advertising which will undoubtedly be interesting to exhibitors.

DINNER IN CELEBRATION

Jeanie Macpherson, scenario writer for the Famous Players-Lasky Corporation, and author of "The Woman God Forgot" and "The Whispering Chorus," both directed by Cecil B. DeMille, and the latter soon to be released under the Artcraft trademark, gave a dinner at her home in Hollywood, Cal., recently, to celebrate the success of Douglas Fairbanks' latest Artcraft picture, "A Modern Musketeer," at which the acrobatic star was the guest of honor. Others present were Mrs. O'Neill, Miss Macpherson's mother; Mrs. Douglas Fairbanks, Mr. and Mrs. Alan Dwan, Charles Chaplin, Dr. Ottoway Treen, John Browne, and Mrs. Renwick Knox.

FRANK A. KEENEY CO. INCORPORATES

New Concern Will Market Pictures in Eastern States—"Romance of the Underworld" to be First Production

Articles of incorporation of the Frank A. Keeney Distributing Corporation have just been filed with the Secretary of State at Albany. The new company will market the products of the Frank A. Keeney Pictures Corporation in New York State, New Jersey and New England. It is probable that other territory will be handled on the state rights plan.

Mr. Keeney has been notably successful in the theatrical field, conducting a string of theaters in different cities. When he entered the moving picture industry he announced that he would not do things in a small way. He is now enlarging his suite of offices in the Putnam Building, 1493 Broadway, and will shortly announce his plans for the erection of a large studio in the heart of theatrical New York.

The first feature photoplay release of the new producing company is now nearing completion at the Biograph studios, in the Bronx. It is a screen adaptation of "A Romance of the Underworld," by Paul Armstrong, and stars Catherine Calvert, the young widow of the playwright. She appeared in the piece on the legitimate stage and also in vaudeville in an abbreviated version of it, scoring a notable success. The picture is a six-reeler, and Mr. Keeney has already taken out an insurance of $50,000 on the production.

In the production, which is under the direction of James Kirkwood, Mr. Keeney is using an all-star cast. Among those in principal parts are such well-known screen favorites as David Powell, formerly leading man for Mary Pickford; Edna Goodrich, Ann Murdock, Olive Tell, Eugene O'Brien, who has played opposite Norma Talmadge in some of her most important pictures; Edwin Forsberg, star in "Jack o' Diamonds," "Madame X" and other screen productions, and Sybil Carmen, widely known as a stage beauty.

Mr. Keeney is president of the new distributing company, Ray C. Owens, secretary-treasurer and general manager, and Mayer C. Goldman, general counsel.

CHILDREN ADMITTED

Albany, N. Y. (Special).—A bill introduced in the Legislature, February 13, provides that certain provisions of the Penal Law against the attendance of children at motion picture theaters shall not apply in New York City to children under sixteen years of age unaccompanied by parent or guardian, between the hours of three and six in the afternoon, providing a suitable separate part of the theater is set apart for their exclusive use in charge of a female attendant to be furnished by the bureau of license.

GEO. W. HERRICK.

LEONCE PERRET AND THE DOLLY SISTERS

Leonce Perret, the celebrated French director, who made his American debut as director of Captain Robert Warwick in "The Silent Master," and who wrote as well as directed "The Mad Lover," and "The Accidental Honeymoon" with the same star, is now actively engaged in the production of a series of pretentious features at the Biograph studio, in which the Dolly Sisters, headliners of the vaudeville stage, are making their bow to the motion picture public.

M. Perret made an enviable reputation for himself abroad as an author and director of photoplays. During the 14 years he served as director-general of the Compagnie Gaumont in Paris, he wrote and produced 308 feature films, many of which were shown in this country before the war, with great success.

A. H. McLAUGHLIN
Mgr. Kansas City Branch of Select Corp.

THANHOUSER TO RETIRE MARCH 1

Founder of Film Corporation Seeks Rest After Strenuous Career

Some time between Feb. 20 and March 1 directors of the Thanhouser Film Corporation will elect a new president, for Edwin Thanhouser will retire. Three years ago, after his return from Europe, Mr. Thanhouser agreed to take charge of the company he had originally founded, the death of Charles J. Hite having left it practically headless. It took considerable urging to gain his consent, for Mr. Thanhouser believed he was entitled to a rest after his long period of strenuous activity. Finally, however, he agreed to take the presidency for a period of three years, ending March 1, 1918, with the definite understanding that the arrangement would not be renewed under any conditions.

Edwin Thanhouser was the first theatrical manager to embark in the motion picture business, and he brought to the work a knowledge of artistic and dramatic values which made Thanhouser pictures popular and successful. Several flattering propositions have been made to him by certain big film interests, but he is not inclined to remain in the motion picture field. There is a rumor, however, that he may consider one or two big productions, as propositions have been made to him along that line which are worth while, both from a financial and an artistic standpoint.

BUYS FOREIGN RIGHTS

London Concern Pays Big Price for "Grain of Dust"

The Robertson-Cole Company has bought outright the Crest Picture Corporation's film version of David Graham Phillips' widely read novel, "The Grain of Dust," for distribution in all foreign countries. At the same time the European interests entered into a contract with Carle E. Carlton, president of Crest Pictures for the foreign rights of all the pictures produced by the Crest organization.

It is said that a record cash price was paid for "The Grain of Dust." An elaborate trade showing of the attraction will be given by the London office of the Robertson-Cole Company in Albert Hall, at which a symphony orchestra will be employed to render a special musical score.

This is the second of the Crest pictures for which the Robertson-Cole Company has purchased the foreign rights, the other production being "The Lust of the Ages."

COURT RULES FILM MAY BE RELEASED

Application of Mutual Corporation is Not Sustained

Justice Whittaker of the New York Supreme Court denied last week, the application of Mutual Film Corporation through its attorneys, Turnbull & Bade, for an injunction in its action against New York Motion Picture Corporation, the Keystone Film Co., Domino Motion Picture Corporation, and Broncho Motion Picture Company, to restrain those corporations from re-issuing through other companies than Mutual and from refusing to supply Mutual with reprints of the famous Chaplin, Normand, Arbuckle, Conklin and Hart pictures, formerly released on the Mutual program.

Defendants, through Arthur Butler Graham, their attorney, contended that the contract with Mutual Film Corporation did not give that company the right to reissues but only to the original releases and to reprints of those subjects, and the court sustained that contention.

This case will affect many companies that have changed their releasing agencies or have engaged in state rights distribution in recent years, of pictures containing stars that have since become famous.

MORRISON ENGAGED

Former Vitagraph Favorite to Be a Leading Figure in "Over the Top"

Albert E. Smith, president of the Vitagraph Company, has engaged James Morrison to play the part of the coward in Vitagraph's production, "Over the Top," in which Sergeant Arthur Guy Empey, himself, author of the book of the same name, will play the leading role.

For each of the dramatic incidents in the photoplay, Mr. Smith has sought to get the very best talent obtainable. A thorough search was made for an actor with sufficient ability to handle the part of the coward convincingly. Twenty-eight separate and distinct tests were made at the Vitagraph studio and finally James Morrison was selected and engaged for the part.

Mr. Morrison's engagement adds another name to the long list of dramatic talent that Mr. Smith has gathered for the production of the Empey drama. For a number of years Mr. Morrison was a Vitagraph favorite, and his return to Vitagraph for an important part in "Over the Top" will be welcomed by exhibitors and fans all over the country.

PLANNING CAMPAIGN

Exhibitors Display Keen Interest in "The Eagle's Eye"

Eastern Foursquare Exchange managers, who were in the offices of the Wharton Releasing Corporation last week for consultation in regard to the big national advertising campaign which will begin within the next ten days on "The Eagle's Eye," made glowing reports of advance exhibitor interest in the serial. They declared that the demand for bookings of the twenty episode expose of the plottings of the Imperial German Government spies in America, has far exceeded all preliminary estimates.

All of the branch managers were enthusiastic over the reception which exhibitors have given the first episodes of the authentic revelations of facts of the secret attacks directed by the Imperial German Government against the United States.

LASKY STUDIOS KEEP BUSY DESPITE PRESENT DULLNESS

Producers of Paramount and Arteraft Pictures at Work on New Films—Wallace Reid Returns to Coast

A season of unprecedented activity has just been inaugurated at the West Coast studios of the Famous Players-Lasky Corporation, in spite of the fact that the present time is said to be one of a general slowing up of production on account of unusual war conditions. In a statement last week by Jesse L. Lasky, vice-president of the company, the fact is set forth that the Famous Players-Lasky Corporation is experiencing no difficulties in securing shipments of supplies from the East, a matter which has been given as the reason for the slowing up of production of several organizations making pictures in Los Angeles.

Six feature productions are under way this week at the Hollywood studios, and at the Morosco studios two additional companies have started work on new pictures. At the Hollywood studios, the companies engaged in active production are those of Mary Pickford, Douglas Fairbanks, C. B. DeMille's special production, and new pictures under the direction of George Melford, Donald Crisp, and James Young. Working under the direction of Melford are the popular stars Louise Huff and Jack Pickford, the latter of whom has just arrived from New York. Sessue Hayakawa begins a new production under the direction of James Young, while Wallace Reid is being starred in a picture which was started in New York and is being finished in the West under the direction of Donald Crisp. At the Morosco studios, Vivian Martin undertakes a new picture directed by Rollin S. Sturgeon.

According to Mr. Lasky, this activity at the Western studios is only a start. Within a short time, such stars as Elsie Ferguson, Billie Burke and Lina Cavalieri will be in Los Angeles ready for a season of picture-making. Later in the spring, when he has finished his stage engagement, Fred Stone is scheduled to work in Hollywood in stories which are now being prepared by John Emerson and Anita Loos. Mr. Stone is now playing in "Jack o' Lantern" in New York.

"The unusual conditions of weather in New York at the present time," said Mr. Lasky, "and the coal shortage existing there has led us to undertake more and more productions in California. When Donald Crisp, Wallace Reid and Ann Little arrived in New York shortly after Christmas to work on a production, conditions of working such as restrictions against the use of electricity and coal made it impossible to get anything done. Now that the principal people in this company are back in Los Angeles, Wallace Reid's new picture is going forward rapidly. His pictures and practically all others which are undertaken in the near future will therefore be arranged for in Hollywood, where we are sure of favorable conditions of work. We are anticipating no handicaps in the matter of securing supplies, and have therefore made plans for an increasing amount of productions in the next six months."

THIS WEEK'S COVER

Sessue Hayakawa, the Paramount star, whose picture appears on the front cover of this issue, is a celebrated Japanese actor, who was born in Tokio on June 10, 1889. He was educated for the navy, but became fascinated by the stage, and for six years appeared at the leading theaters of Japan. He came to America with Madama Yacco, the noted Japanese star, and after a tour of this country he took courses in English and drama at the University of Chicago. Returning to Japan he continued his stage work for several years, attaining great prominence, after which he again visited America, and, at the head of a Japanese company, gave performances along the Pacific Coast.

Jesse L. Lasky engaged him for pictures, and he has won phenomenal success, starring in "Alien Souls," "Honorable Friend," "The Soul of Kura San," "Each to His Kind," "The Bottle Imp," the popular "Hashimura Togo," Japanese schoolboy tales; "The Call of the East," and "The Secret Game." He has also appeared with many of the most famous Paramount stars in important roles or as co-star.

Hayakawa himself is a person of many and varied attainments, being an accomplished linguist, something of an artist, and proficient in jiu-jitsu.

EXCITING MOMENT IN "FLARE-UP SAL"
Dorothy Dalton's New Paramount Vehicle

CARLTON LEAVES FOR LONG TOUR

President of Crest Pictures to Get First Hand Information

Carle E. Carlton, president of Crest Pictures, left New York last week for a trip that will take him to the coast on a mission that is decidedly unique in the state rights field.

Mr. Carlton's purpose is to learn at first-hand trade conditions as they apply to exhibitors, in order that the product of Crest Pictures may be so priced that the theaters will be assured of an equitable share of the profits resulting from the booking of that product.

"I don't want it all," said Mr. Carlton before beginning his tour. "Nor do I think that state rights distributors should expect more than a just share. We will all make more money, if we let the other fellows make as much as we.

CARLE E. CARLTON
Crest Pictures Corporation

"With the conflicting reports about conditions, however, it is difficult to sit in New York and decide what is fair and what is not. Distributors claim that exhibitors are beating down prices to the point where exchanges are running at a loss, and exhibitors declare that distributors are holding them up for exorbitant rentals.

"There is nothing to do, if a producer wants to deal equitably by all concerned, including himself, therefore, but for him to go out into the field and make his own conclusions.

"As an exhibitor myself, I think I shall be able to get the exhibitors' point of view, and at the same time see to it that exact justice is done to the distributors of our first two pictures, 'Lust of the Ages' and 'The Grain of Dust.'

"Where I find that exhibitors cannot afford to pay the prices that are being asked for special attractions of exceptional magnitude and merit, I will, as we announced several weeks ago, accept bookings direct from them at prices which I believe will be equitable to all concerned, and guarantee that our distributors will honor such bookings.

"On the other hand, where I find that exhibitors, fail to properly rate such pictures, I will back my judgment against theirs on a basis that will very quickly prove whether they are right or I am."

BOOKING "GUILTY MAN"

Record bookings on A. H. Woods' "The Guilty Man," a Thomas H. Ince production, released under the Paramount trade-mark, are reported at the New York distribution department of the Famous Players-Lasky Corporation.

WITHOUT FEAR OR FAVOR—BY AN OLD EXHIBITOR

Incidents That May Prove a Link in a Chain—W. A. Brady and "Cut Rate" Story Prices—Is the Government Making a Mistake in the Propaganda Films?

November 10, 1917.

"DEAR Old Exhibitor: Here is what a salesman of film who wants to 'sell' the Marcus Loew Circuit is up against. All the booking work is in the *absolute* charge of a Mr. Mitchell, who receives the salesman this way: Salesman is brought in, after long wait, and the Loew man looks up and growls, 'I know about your stuff—don't want it.' The salesman, seeing the case is hopeless, replies, 'Well, then I'll leave a list of current releases with you, be good enough to look them over when you get a chance.' 'Huh!' says the circuit's official buyer, 'not a chance. Know all about 'em,' with which he *throws the salesman's list in his waste-basket before the salesman's eyes.*"

"Without Fear or Favor" might have published this communication long ago, for the incident happens to be founded on fact. But it was not important news, so we sidetracked it. However, we print it now because it may prove a link in a chain.

The United States had just been forced into its declaration of war on Germany. All citizens were required to be on their loyalty. But one man, an apartment house superintendent, proved himself to be notoriously disloyal. At least, that's the conclusion one reached from the story in the morning papers. This man had said: "D—— the United States; I hope she loses this war!"

A good patriot had heard, and had haled him to court.

Then the evening papers related how the apartment house superintendent was swiftly discharged by the magistrate. The court proceedings brought out that the patriot was also an apartment house superintendent—indeed, had bossed the very premises that the defendant now superintended. The patriot didn't like losing his job to the other. So he had called at the apartment house and endeavored to "clean up" his successor. The latter, it came out, was too muscular for him. The assailant was "cleaned up" instead.

Then it was he heard the disloyal words! The disgusted magistrate apologized to the "disloyal" one and suggested he bring suit against his accuser for false arrest.

This is, as we intimate, a story from last Spring. "Without Fear or Favor" prints it now because it may prove a link in a chain. ——

And so—

Marcus Loew and Joseph M. Schenck are asked to book a certain serial over their well-known circuit. They reply in the negative, as they must in numerous instances when pictures are brought to them, for they can only book just so many pictures. It is particularly easy to "book up" on serials, for these run from fifteen to twenty episodes. Well, no matter what the rejection reason Messrs. Schenck and Loew gave the managers of the certain serial, it was hardly the one aforesaid disappointed managers gave out. For in their grief the latter said:

"The Marcus Loew Circuit has rejected our serial because it angers Germans. This is what we get for issuing a patriotic serial. Is the Kaiser's approval necessary to get our picture into picture houses? Brr! *brr!* BRR!"

Well, what's your opinion of tactics of that sort? Is that sort of publicity campaign commendable? Do the Messrs. Loew and Schenck deserve it? Ought their good Americanism be brought into question that way? Remember, they have been among the most loyal of the theatrical supporters of Uncle Sam. They have thrown their houses wide open to his every propaganda campaign. They have "pulled" for the Liberty Loans, the Red Cross, recruits for the Army and Navy and every truly patriotic cause. And remember that a charge of disloyalty can harm them elsewhere than in the United States—that they have valuable new theaters in Canada. So ought such a publicity drive as before described be entered on lightly?

On the other hand, it does not seem plausible that the simple rejection of their serial caused the management of the latter to fight back so hotly. While the Loew-Schenck loyalty is beyond question, there *must have been* a further reason. Film makers don't fight exhibitors with *that* vigor without something approximating provocation. Was it that ever recurrent cause of business war—bad treatment of one party by the other? But then Marcus is too busy to be small, and Joe is the soul of business courtesy! We continue puzzled until—

We remember the letter we *didn't* print at the time.

That may not be *it*, but why do big men have LITTLE EMPLOYES? Isn't a firm known by its *friends?*

A correspondent takes us to task for our comment on the W. A. Brady "cut-rate" story prices, saying that this was no bar to the securing of the best material as "the purchase of stories is, after all, mere barter and sale, and if Mr. Brady could make a better dicker than Mr. Smith why say he got the poorest material the market afforded?" It sounds nice, but our correspondent, who is evidently a script writer himself, ought to know better. If Smith has the reputation of paying $1,000 for a photoplay, and Jones $200, you are not carrying your best wares to Jones. Indeed, you won't submit to him until $1,000 Smith, $750 Brown, $600 White, $500 Black and all the other in-betweens have had a chance to buy your story. The natural result is that low-pay Jones gets what no one else would buy. How can you escape that conclusion? Writers are not giving their best material to producers who pay the least. Any time a producer prides himself on buying material "under the market" it's because the material has been all *over* the market and failed to land! If you painted a masterpiece, would you offer it first to the second-hand stores on the Bowery? Or would you first visit the Fifth Avenue art dealers? Our correspondent's version hasn't a chance!

Long experience with propaganda films makes the Old Exhibitor say that such pictures *that are not story pictures* are seldom effective. Audiences do not relish straight scenic or educational, as they do story-films, and so the announcement of the long list of Government-produced films of seeming strictly educational nature makes me wonder if Uncle Sam has gone wrong? Views of "Making of Big Guns," "Making of Small Arms," "Annapolis," etc., are ideal for the news weeklies, but wasn't it our understanding that the Committee on Public Information had prepared the *new* films to supplement the news weeklies and for release apart by themselves? Then story-films, and story-films only, should have been made, and we are startled and pained at such an exhibition of ignorance of propaganda film by whoever had these in charge. True, once upon a time, anything that moved on the screen was wonderful, and the public flocked to behold it. But to-day the story's the thing: plain scenic views tire and bore. No expert film man, given the supervision of such films as the new Government series, would have let them go forth without the incorporation of a story.

At that, we may be wrong, and it is our sincere wish that this is so. The advance announcements indicate a strictly scenic series, but perhaps the pictures themselves will show a different nature. The editorial end of our industry receives recognition in the appointment of Robert A. MacAlarney to the committee that will handle the distribution of these films in New York State. MacAlarney, of the Famous-Lasky, is in the Hoagland-Durant-Mathis-Mullin class of efficient scenario editors. Generally this is a quiet class, as public recognition goes: its members are seldom singled out for fame. P'raps Mr. MacAlarney, as a man dealing with motion picture *stories*, will root for their inclusion in all further propaganda films our Government produces.

Stories remind me that one of the big male program stars has been appearing of late in some mighty poor ones. The fault is said not to be the scenario editor's, but the star's own. It seems he gives final O. K. on all stories submitted for his use. He will not "stand for" a story that shows the hero (himself) in an unfavorable light for the space of half a minute! The best vehicle in the world would be rejected if scene No. 264 showed Hero, quite by accident, putting a burglar's cap on his pretty head instead of his own headgear! And now

CHARLES BURR

Charles C. Burr, for the past year advertising manager of the Paramount Pictures Corporation, was appointed assistant general manager of the Distributing Department of the Famous Players-Lasky Corporation recently, according to an announcement issued by that company. Mr. Burr will in the future be closely associated with General Manager Al Lichtman in the execution of the latter's duties, which have materially increased during the past few months. Mr. Burr became a member of the Paramount organization in the latter part of 1913 as exploitation manager of the South American Travel Series which Paramount produced and distributed. He came from the New York *Times*, where he was doing general promotion work for the business management of that newspaper. Previous to his association with the *Times*, Mr. Burr was connected with the McCall Co., publishers of the *McCall Magazine*, and manufacturers and distributors of the McCall patterns, where he conducted an extensive merchandising and promotion campaign that extended all over the country. He later became associated with the Allen Advertising Agency, one of the largest concerns in the merchandising field. Mr. Burr has also been a member of the reportorial staffs of several Philadelphia newspapers.

MARY GARDEN AND HAMILTON REVELLE
In Goldwyn Picture, "The Splendid Sinner"

comes the "lawf" of the week in the divorce action that has been instituted by the player's wife, in which, among other things, she alleges cruelty!

Another "lawf" is furnished by Commodore Blackton in a statement imploring suitable screen stories. The Commodore fairly begs writers to disgorge their gems, and promises "a million dollars for a story worth it." And friends of mine, capable writers, pleased at the news that the Commodore was about to go it on his own, wrote him for information on the sort of material he desired submitted. This was months ago, and they still are awaiting the courtesy of a reply from the Commodore!

What is the difference between a "lawf" and a "yawp"? Well, this is a "yawp" (from a trade journal with a green cover): "H. O. Davis may be forced out of Triangle." This journal has printed other "news" that the Old Exhibitor has disposed of with rapidity, but none with more ease than this. The best way to dispose of——"news" is to carefully analyze it. Fiction falls before fact, and ultimately there is no "news" left! Triangle had lost her best assets, certain directors and certain stars, last Summer, and the future seemed dark, indeed. A producing chief, to succeed *three*, was needed, and it was a task that even a well-equipped producing man, with his own future in mind, would not be blamed for sidestepping. But H. O. Davis stepped into the breach, and tacked down Triangle's torn sails on the masthead of manufacturing efficiency, which we pointed out at the time "consists of making good pictures, but making them at a price the exhibitor can afford to pay." The idea of "forcing" such a one out! Triangle knows all about its good fortune—its present prosperity tells the tale—and I fancy it is more worried about losing a man like this to competitors than it is concerned in "forcing" his loss!

Joseph F. Lee's ode to the stars in the last MIRROR leaves much to be desired. He speaks about the willingness of theatrical managements to share profits with their stars, and seems to suggest that the film manufacturers work likewise with *their* stars. Why, there is hardly a film manufacturer who would not *prefer* to "work" the big-enough stars that way! The trouble is that Mr. Competitor would make Miss Star such a big *cash* offer that she would feel foolish for sharing financial worries with her present employer. Lee means well, but doesn't stop to analyze! The central bureau plan of Albert E. Smith is the best yet, but it must all get down to the basis of exhibitors' support. Suppose Mr. Lee and Mr. Smith are members of such a bureau and they *do* decline to compete with each other for stars. So long as there is an exhibitor demand for a particular star producers will be found for her. It's comparatively easy to "promote" a good thing! Mr. Promoter will step in here, so where will the bureau get off as long as Mr. Promoter can get fat bookings for his pictures? *There's* the road to star salary regulation—through, by and with the *exhibitor!*

I have an indignant letter from a Los Angeles studio worker, who says my general stand on shut-downs as a sign of progress may be all right, "but how about the small-salaried employe who is cut adrift?" The correspondent is so correct in his own stand that we cannot quarrel with him. Indeed, we can only sympathize with him and others like him, deprived of their salaries for a given number of weeks when living expenses go on just the same. Retrenchment works out badly, no doubt, when it gets down to the individual cases. "Without Fear or Favor" simply approved of the general *idea* of retrenchment, as "Without Fear or Favor" must approve any disposition to save in a branch of the industry that has been notoriously wasteful. But we acknowledge a real debt to the correspondent "S" for completing the picture. Few of the rank and file of studio workers are so well fixed that they can meet the high cost of living minus the weekly pay envelope. Some of the single fellows can, but such "vacations" must be a real problem for the studio man with family cares.

And so it is, or ought to be, a problem for the efficiency men to work out. My understanding is that contracted people are taken care of in this wise: if the "vacation" is, say, of two weeks' duration, two fresh weeks of employment are added to the contract at its natural expiration. Such people should have advances against future salary, to cover the lay-off period. But the average-salaried studio man of family ought have at least half pay for the period. That is discrimination, of course, but the sort of discrimination that no one protests. As to the other studio classes—they should be able to live through the lay-off period without special assistance; and you must remember that these periods strengthen the company's position and so, in the long run, strengthen the worker, for his *future* depends on his employer's stability. I hope to see the day—and I *shall* see it—when the producing side will be so stabilized that we need not concern ourselves with "vacations" or their aftermath.

I have commented before on the shifting about of exchange managers—denounced it for the bad *home office* management it was. We exhibitors, I pointed out, no more get to like to do business with a particular branch manager than the home office switches him—a thousand miles North. It is all wrong! And yet the below will indicate that it is all right—in cases. He does not give the fate of his manager-of-the-past, but for the sake of the business let's hope he *was* switched—clear *out* of it!

5 KENSINGTON STREET,
ROXBURY, MASS., Feb. 9.

Dear "Old Exhibitor":

Fearing lest you come true with your latest prediction—your mail reduced to one-half its former amount because you use your own good judgment in the choice of letters for publication—I am going to write you for the first time, partly because of the reason aforementioned and partly because I think you ought to know what I heard this week.

My good friend David Selznick, brother of Lewis J., who has but recently joined the film business and with Select, invited me into their Boston offices, where I was introduced to that real old film man, the new manager of the Boston branch, Ed Farrell. I had heard much of Mr. Farrell during my short stay in the film business some years ago, but this was our first meeting.

I was duly impressed by Mr. Farrell's personality, and noted with a deal of pleasure his method of handling, or, I might say, his treatment of those exhibitors who happened in during my visit. It was indeed a pleasure to see a man who knew the film game at work. It was a treat to watch a successful man do business as it should be done. It was so different from the way I had been used to seeing it done in the Boston branch of ———.

For a time I wondered if the force had seen enough of Mr. Farrell to imbibe some of his system, his ideas, his straightforwardness. But only for a time. One of the Goldstein brothers, who operate a chain of theaters throughout New England, came into the office. I had just come down from the screen room as Mr. Goldstein was inquiring of the booker as to a certain feature. "It isn't a strong picture," said the booker, "but is very pleasing. Miss ——— assumes a character different from anything she has ever done before," etc. Mr. Goldstein booked the feature for three days instead of six, as he had evidently intended, with the say-so of a return booking.

The point is that Mr. Goldstein will be, yes, must be satisfied, no matter what he will think of the picture, because Miss Booker told him the truth. And he will not hesitate to rely on her judgment again, therefore. Hence the success of Mr. Farrell and the good fortune of Select in having such a man as their branch manager.

Had I become associated with Mr. Farrell when I first went into the film business I probably would never have noticed this little incident. But what a difference! My manager was a "treat 'em rough" manager. The last thing he said to me when I left the office for my initial trip was "Go get 'em." He meant contracts. He had promised headquarters that he would build up the receipts, and in his overzealousness he showed his utter disregard for the principles of sound real business, his disqualifications as a film man. I don't know where he is to-day. He's not a film man nor will he ever be one. No one can expect to get business, let alone hold it, by roughing the prospective customer. I wanted to make Mr. Exhibitor a friend, first, and get his business afterward. My office wanted his contract, even though his cancellation reached Boston before I did. That's why he is no longer the Boston manager and that's why I am no longer in the film business. His prayer, morning, noon and night, was Sales-talk No. 41. If you want to get a good laugh out of a ——— salesman even at this late date, just mention Sales-talk No. 41. It was and still is a huge joke. My manager would have me believe in that bunk and expected me to peddle it out to exhibitors. Then he wondered why he didn't do business. Small wonder, then, that ——— has been so unsuccessful in New England. I don't go into the film district much these days, but I imagine that ——— is still a beautiful example for film students not to follow.

The fact that I am not either directly nor indirectly connected with the film industry doesn't stop me from enjoying your weekly column. I certainly like to read the comments of a man who neither fears nor favors any man.

Wishing you every success, believe me,
Very cordially yours,
HYMAN FINE.

And yet truth-telling is not new in the exchange end of the game. It's a matter of the individual exchange man. Mr. Farrell insists on candor in *his* office, and you find other exchangemen clamoring for the truth in theirs. In the old days there was this difference: there were very candid men in every exchange, but you didn't find whole staffs going by a policy of truth. You had to seek the honest ones out. My first booking was done from Miles Brothers—the old Sixth Avenue location—and I never received a "wrong steer" from Joe Miles of that firm. I later "took" from the old Imperial Film Exchange, where Bill Steiner and Isadore Bernstein could be relied on for the truth. Alfred Weiss, of the Sixth Avenue exchange of that name, never told me a business untruth in his life, nor, as far as I know, has he told anyone else. And I recall that Charley Abrams used to "hand it out" very frankly in regard to the Empire Film Exchange service he later booked me. So, you see, truth-telling in the exchange business is nothing "new." The form has changed—it is no doubt *complete* to-day. You seldom found bookers in the old days who were permitted to advise as Mr. Fine found Mr. Farrell's booker advising.

CONSTANCE TALMADGE IN "THE SHUTTLE"
Select Pictures Star Series Production

THE KEENANS AND THE WASHBURNS
Pathe Stars and Their Wives in California

LASKY STARS TAKING FILMS IN NORTHERN CALIFORNIA

Companies and Players in Varied Activities on West Coast—Aviators Study Camera Work in Los Angeles

BY M. E. M. GIBSONE

(Mabel Condon Exchange)

LOS ANGELES (*Special*).—With eight producing companies at work at the Lasky and Morosco studios, but three are operating in Los Angeles. Mary Pickford and her company are in the San Jacinto mountains filming scenes for Bret Harte's story, "M'liss," while Director George Melford is producing "Sandy," with Jack Pickford and Louise Huff, at San Francisco, where many scenes are being made in the harbor. This work is being permitted by special Government order. George Barringer is of the Jack Pickford company, having recently been honorably discharged from the Royal Canadian Flying Corps. Wallace Reid, under the direction of Donald Crisp, and with Anne Little playing opposite, is also in San Francisco.

Douglas Fairbanks and those taking part in the Fairbanks Rodeo to be put on in San Francisco, Feb. 9, are there rehearsing and completing plans for the benefit, the proceeds of which will be donated to the National War Camp Community Recreation Fund. James Young, directing Sessue Hayakawa and his company, is filming desert scenes some distance from Los Angeles, leaving Vivian Martin at the Morosco studios, where she is making her first Western story, "Unclaimed Goods," and J. Stuart Blackton at the Lasky studios, where he is supervising "Missing," in preparation for production to start in about two weeks' time. Cecil B. DeMille, whose next play will be "Old Wives for New," by David Graham Phillips, is at his office at the Hollywood studios, where with the scenarioist and his assistants he is arranging details and preparing for his production, which will be on a most elaborate scale.

Albert Roscoe, who played one of the principal roles in "Cleopatra," and who recently has been of the Bluebird Universal company, will again support Theda Bara in her forthcoming Fox feature.

Serial Unusual in Treatment

To insure prompt bookings for "The Woman and the Web" serial now under production by the Vitagraph Company at the Hollywood studios, Paul Hurst has been engaged to alternate and co-operate with David Smith in this direction. Unusual in its treatment as a serial, inasmuch as almost every episode is laid in a different country, each requiring costuming and elaborate settings, the serial also incorporates some of the most thrilling stunts ever presented on the screen.

Earle Williams, now completing an O. Henry story, will follow it with "The Man from Brodney's," by George Barr McCutcheon. The adaptation for screen presentation is by A. Van Buren Powell. Mr. Williams will play the title role, Hollingsworth Chase—"The Man from Brodney's"—with Grace Darmond as Princess Genevra opposite. The story, which was one of the best sellers of a few years ago, offers splendid settings in the "treasure island," and a plot stirring with incidents of adventure and dramatic tension, and ought to provide a splendid vehicle for this star. Tom Mills will direct it in five reels at the Hollywood studios of the Vitagraph company.

Dorothy Dane, who under the direction of Al Christie has for the past two years played parts in Christie Comedies, is now to play leads in same. Her first picture is "The House That Jack Built," with Bobbie Vernon playing opposite.

"Smiling" Billy Mason, while driving in a scene for a Christie Comedy, and while doing no more interesting thing than shifting gears, broke two ribs and is unable to work as a result. The car was a racing model, and while Betty Compson and Mr. Mason were driving down a steep grade toward Beverly Hills, the latter, after shifting gears, slumped down in his seat unconscious. Betty Compson guided the car and managed to stop it just as it reached the camera, and when the driver was lifted from the car it was found two ribs had been broken. The story, "Betty's Adventure," has been discontinued until Mr. Mason's injuries are remedied, and "Never Surprise Your Wife" is now under direction, with Harry Edwards playing opposite Miss Compson.

CHAPIN IN "THE SON OF DEMOCRACY"
Notable Series Being Released Through Paramount

Charles Gunn, who has been a featured player with the Triangle Film Company, has joined the Paralta forces. It is probable his first picture will be opposite the Pathe star, Bessie Love, who will produce at the Paralta studios.

Joe Rock, of the team of Montgomery and Rock, making Big V Comedies for the Vitagraph Company, is wearing his left wrist in bandages as a result of a jump made in a scene. Rock jumped from the third story of a building to a moving street car and then to an automobile, and in the last lap misjudged the distance between the car and automobile, striking his arm against the steering wheel. A compound fracture of the arm resulted, but even in bandages he will continue working.

Beauty for Christie Comedies

Eleanor Fields, who for the past year and a half has been playing leads for Keystone comedies, and more recently in Mack Sennett productions, on the expiration of her contract with the latter on Feb. 2, signed a long term contract with the Christie Comedies company, and commenced work at the new studios Feb. 4. Bobbie Vernon plays opposite her in the first story.

Harry Ham in all probability will be the fourteenth star to grace the flag of the Christie studios. Already thirteen of the members of this company have enlisted, and Harry Ham has passed the physical examination and is now awaiting his appointment.

Excavations for the foundations of the fourth stage for Paralta were started during the past week. Additional buildings for carpenter shops and property rooms are also under construction. With the completion of this work adequate accommodation will be provided for the Paralta and Pathe stars working at this studio. Already Bessie Barriscale, Louise Glaum, Warren Kerrigan and Henry Walthall are producing, while Director Frederick Warde is preparing his script for the first Frank Keenan production since his arrival in Hollywood, and Bessie Love will commence almost immediately, while Bryant Washburn continues the making of his second story at this studio. Eugene Farnsworth will produce "The One Woman" under the direction of Reginald Barker at the completion of his script.

Walter MacNamara is now adapting "The One Woman" from the novel of Thomas Dixon for screen presentation by the Masterpiece Productions Company. Mr. MacNamara was originally engaged for this work, but owing to a recent illness was unable to undertake it. He will now co-operate with Eugene Farnsworth, the producer, and Reginald Barker, the director in this adaptation.

With the filming of night scenes at Santa Monica, the current Viola Dana feature under production for Metro, will be completed. The company has already spent three nights at the beach location, photographing scenes which promise remarkable effects in the finished picture. The burning of an old schooner and the daring escapes from the flames in small boats on a high running sea, furnish some of the scenes. "Breakers Ahead" is the working title of the story.

Aviators Study Camera Work

Several students for the Aviation Corps are stationed at different Los Angeles Motion Picture studios as assistant camera men, where they are learning the camera work required in branches of this service. George Marshall, formerly a director at the Universal Company, is now at this studio under government orders and working on a camera, before he joins his company at San Diego.

(C) Lumiere.
CATHERINE CALVERT
Star in Keeney Feature

Bessie Love is once more in Los Angeles and will work at the Paralta-Pathe studios in feature plays for the Pathe Company.

Theda Bara will arrive in Los Angeles at an early date. J. Gordon Edwards, director of "Cleopatra," is now at the Fox studios preparing for the forthcoming feature for Miss Bara.

Lynn Reynolds will direct Tom Mix in a new production for the Fox Company. It is, of course, a Western story, and is one written by Mr. Reynolds. Victoria Forde plays opposite Tom Mix.

Gladys Brockwell will play a dual role in her forthcoming Fox release now under production. There will be but one personal portrayal by Miss Brockwell, but so distinct is the change in the character that the personality of the star is of two individual types. The story is by Charles Kenyon, and Edward J. Le Saint directs.

Anita King is beginning her sixth production for the Balboa Company. This will be the last under her present contract.

New Motion Picture City

Santa Ana, a city about fifty miles distant from Los Angeles, is offering special inducements to motion picture companies to locate within its limits. Already one company has been formed, under the name of "Kewpie Comedies, Inc.," and now Roscoe Arbuckle has been approached in regard to his producing there. Mr. Arbuckle is at present employing the Balboa Company's stages and no statement has been issued as to any contemplated change in his studio location. New office buildings and projection rooms are being installed for his use.

Walter F. Reed has been engaged by the Roscoe Arbuckle Company, for its scenario staff.

"The Bell Boy" is the title of the present Roscoe Arbuckle comedy, now being produced. Main Street in Ouchgosh, has been built in perfect replica for the usual small town's chief thoroughfare. Born in Smith Center, Kansas, and living in Santa Ana, California as a small lad, Roscoe Arbuckle himself suggested many of the buildings for the "village." Ouchgosh will remain on the map, as the buildings are of a permanent nature, so constructed as to allow of interiors being photographed in each, and represent everything in small town architecture, from the palatial Last National Bank to the Blowout Garage and the op'ry house.

VITAGRAPH TAKES GARLAND'S STORY

"Cavanaugh of the Forest Rangers" Is Current Blue Ribbon Feature

Hamlin Garland, famous American author, comes to the screen again with "Cavanaugh of the Forest Rangers," the Blue Ribbon Feature, announced for release Feb. 25, by Albert E. Smith, president of the Vitagraph Company. Nell Shipman and Alfred Whitman are featured in the play which was produced under direction of William Wolbert. The cast also includes Otto Lederer and R. Bradbury.

This story, like another Vitagraph feature from the pen of Mr. Garland, "The Captain of the Gray Horse Troops," tells a tale of the great outdoors. It is set in the timberlands of Northern California, and a strong dramatic theme runs through it.

Many of the scenes were made in the big pines at Mt. Wilson, outside of Pasadena, the spot which has attracted tourists from all parts of the country for many years. On Mt. Wilson is located the famous observatory which is said to have the most powerful telescope in the world.

Miss Shipman, it is said, has an opportunity in this picture to duplicate the splendid success she made in the Vitagraph production of "God's Country and the Woman," which also was a story of the forest reaches, and which brought into the play the wonderful athletic ability and talent of this star.

GOLDWYN FILMS ELICIT PRAISE

Exhibitors Extend Runs on "Dodging a Million" and "Cinderella Man"

As indicative of the widespread enthusiasm with which "Dodging a Million," Mabel Normand's first Goldwyn Picture, is being received, Goldwyn cites the fact that J. A. Quinn, premier showman of Los Angeles, has just finished a two weeks' run of this George Loane Tucker picturization of the story of the modiste's dresser who became an heiress. Business in the first week at his Rialto Theater was large, but in the second was even better. Capacity was the rule.

The approval thus expressed follows on the heels of another remarkable engagement—a three weeks' run of Mr. Tucker's picturization of Edward Childs Carpenter's "The Cinderella Man," with Mae Marsh as the star. Goldwyn believes that few, if any, two program pictures can boast of five weeks at a large city theater.

Exhibitor praise of Goldwyn productions, old and new, continues to pour into the home offices of the company in New York City.

STARTS NEW PLAY

Earle Williams Begins Work on "Man from Brodney's"

Earle Williams has begun work on a new Vitagraph Blue Ribbon feature, "The Man from Brodney's," from George Barr McCutcheon's famous book of the same title. Mr. Williams will play the title role, Hollingsworth Chase, the man from Brodney's, with Grace Darmond as the Princess Genevra playing opposite. The story is an acknowledged "best seller," and offers splendid settings in the "treasure island" locale and a plot stirring with incidents of adventure and dramatic tension. Tom Mills will direct the production, in five reels.

SCENE FROM "COMPLIMENTS OF THE SEASON"
General Film Production of O. Henry Story

ROOM EQUIPPED FOR VISITING BUYERS

Sawyer and Lubin Rent Additional Space Adjoining Suite of Offices—Everything for Convenience of Visitors

A decided step forward in the methods of modern salesmanship for the disposition of state right feature offerings has been made by Arthur H. Sawyer and Herbert Lubin of General Enterprises, Inc., whose handling of "The Warrior" and the George Loane Tucker feature, "Mother," has created favorable comment. The latest idea to be placed into effect by Messrs. Sawyer and Lubin is the renting of a special room adjoining their suite of offices in the film district, which is to be fitted up especially for the convenience and use of visiting film men and out of town state rights buyers.

The room will contain all of the appointments necessary for the conducting of business, and Messrs. Sawyer and Lubin will maintain a private stenographer to be used by the visiting feature purchasers for the handling of their correspondence, writing of contracts and the other various details which enter into the buying of state right pictures. Complete information relative to hotels, theaters, and the location of the various film offices in New York City will be at the disposal of the different out-of-town exchangemen, and Messrs. Sawyer and Lubin desire the entire field of territorial film men to know that the room has been designed especially for their convenience and use.

WORKING OVER TIME

Doris Kenyon Preparing for Production of Her First Picture

Doris Kenyon has been one of the busiest motion picture stars in the profession during the past few weeks. In addition to acting ten hours a day before the camera, she has been posing for portraits to two artists, Haskell Coffin and Charles Chambers; holding conferences with Mary Roberts Rinehart, author of "The Street of Seven Stars"; making occasional trips to cantonments to appear before the soldiers and, in her spare moments, working for the Red Cross.

Miss Kenyon will start work shortly on the first picture to be produced by her own company, De Luxe Pictures, Inc. It will be a screen version of "The Street of Seven Stars," which Mrs. Rinehart characterizes as her most beautiful and most appealing story. It was originally published serially.

ALICE JOYCE AND WALTER McGRAIL
In "The Song of the Soul" (Vitagraph)

WITH MISS YOUNG IN COMING FILM

Conway Tearle to Have a Leading Role in "The Reason Why"

Production started last week on "The Reason Why," which Clara Kimball Young with her own company is planning as her next Select picture.

While the casting has not as yet been completed, principals have been chosen, and Conway Tearle as Lord Tancred will play opposite the star in the role of Zara. Tearle, it will be remembered, was Miss Young's leading man in "The Common Law," and his intelligent and artistic support was one of the notable features of a notable production. Other members of the company will be Kate Lestor, as the Duchess of Glastonbury, and little Eldean Stewart as Mimo. Robert G. Vignola and his assistant, William J. Scully, will handle the direction of the piece, and Lewis J. Physioc has been retained as cameraman.

"The Reason Why" is a story of European social life from the pen of Elinor Glyn. It deals with the love affairs of Lord Tancred and the beautiful Zara, whom he has married. With the usual disregard for expense, the star is ordering lavish settings, and her wardrobe for the new picture is being made entirely by Lucile.

The new play will be the fifth of Miss Young's Select Star Series and promises to rank in every regard with her previous successes, "Magda," "Shirley Kaye," "The Marionettes" and "The House of Glass."

AUTHOR DIRECTS PICTURE TITLING

Rex Beach in Charge of Assembling "Heart of the Sunset"

Rex Beach is directing the titling and assembling of his newest motion picture, "Heart of the Sunset," now in process of editing in the Rex Beach Pictures Company's laboratories in New York City. Pursuing the practice he established for "The Auction Block," the author will personally write the sub-titles for the new production, which is to be distributed by Goldwyn as a Rex Beach special.

Mr. Beach and his aids find themselves facing a problem in assembling "Heart of the Sunset." Working under unusually favorable weather conditions at Eagle Pass and Corpus Christi, Tex., Director Frank Powell and Cameraman William Fildew photographed every scene laid out in the continuity. As a consequence, there is a plenitude of photographically perfect film to be dealt with, a major portion of which cannot possibly be used in the completed production.

"Heart of the Sunset," in the opinion of the author, is going to make a greater picture even than "The Barrier," his previously most successful film story of life in the great open country of the West.

CLOSING CONTRACTS

Pettijohn and Rapf Visit Cities in Middle West

Charles C. Pettijohn, who represents the Producers and Exhibitors Affiliated, in company with Harry Rapf, one of the eight Independent Producers connected with the Producers to Exhibitors Direct Plan, left New York Feb. 10 for the Middle West to wind up their contracts with exhibitors and to make arrangements for the showing of the first production.

PREPARING MUSIC FOR PHOTOPLAY ACCOMPANIMENTS

Suggestions for "Muting" of Brass in Orchestras—Organ "Ragging"—Musical Programs at Strand and Rialto—Plan for Changing Theme—Letter of Appreciation

BY MONTIVILLE MORRIS HANSFORD

ON December 29th last I wrote the following line: "Another good idea would be to have the pictures sometimes played by the strings alone, allowing the brass to go around the corner for refreshments." One month from that time, or practically right now, the Rialto and Rivoli began the innovation of using strings alone, and of course the wood-wind, for accompanying the feature pictures; the brass remaining silent, or muted, if allowed to play at all. This must be noted as a great advance in the employment of orchestral accompaniments and deserves the highest praise. So far as I have been able to observe, it is almost impossible to get a body of players to play softly. They are either careless, or the conductor has no control over his men.

But it is barely possible to describe the extreme pleasure in hearing the feature played as it ought to be played; in having the music "under" instead of "over" the picture. Now and then there are points in the film where a discreet use of the brass can be indulged in, but the old-time blaring out of the trombones and trumpets will soon be a thing of the past. Muting the brass gives an excellent effect. The mute gives the idea of distance intervening between the audience and the sound; or rather it sounds as if it were off stage, and seems to set the sound more in the perspective of the picture. This getting the music into the picture is where the art comes in (Cleveland *Plain Dealer* please copy).

I had the pleasure of a long talk on these matters with Nat W. Finston, assistant conductor at the Rialto Theater. He acknowledged that there was a lot in pictures, more than most persons realized. I refer this item to the producers. I am willing to say that I find more and more in them every week. But we were speaking from the musical standpoint. A great many organists and conductors have never found anything in pictures, as is proved by the way they play them, yet it certainly is encouraging to find that the real thinkers about picture accompaniments are trying out such advanced experiments as the one cited above.

"Ragging" the Organ

I referred to the condition of picture music in California some time ago on this page, and here comes another letter from that fair land, giving some examples of the way their organists are advertised. One big house displayed the following: *The World's Greatest Rag Organist.* Another house advertised *Michael Norton, Wonderful Boy Organist, Hear Him Rag!* My correspondent goes on to say, "I heard the gentleman rag 'The Woman God Forgot'! Shades of Geraldine, how I would have liked that! Hugo Reisenfeld would have enjoyed it, too. No wonder people stick to Broadway. It is too bad the star of artistic empire didn't take itself as far west as California." This same writer also tells what happened to a real organist out there. "A man landed here a few weeks ago. He had been playing in another theater for two years; he was a great pupil, and a fine musician. He got a week in this town. I heard him twice and he did beautiful work. At the end of the week he was fired and told he was rotten. Can you beat it?" When will managers recognize that good music is a very essential part of every good film? Of course if the picture is rotten, it makes very little difference, but ragging "The Woman God Forgot" is carrying things a little too far.

Musical Program at Strand

The Strand Symphony Orchestra, under the direction of Oscar Spirescu, presented two interesting features: one, the *Heroic Overture* by William Lowitz, the pianist of the Strand; the other a *Suite Creole* by Christian Kriens, the well-known New York composer and conductor. Mr. Kriens deserves special mention as a man who has probably done more for the younger players in New York than any other musician. His Kriens Symphony Orchestra gives many opportunities to the amateur for routine playing under expert direction. This orchestra has been in training for some years and gives an annual concert of excellent quality. I hardly see how the name Creole came to be used for this suite, containing as it does more of the music of the Southern darkey. A Creole might object to being classed as a Negro. The remaining number on the Symphony program for last week was Chopin's celebrated *Polonaise Militaire.* The regular overture for the picture show was *Orpheus,* Offenbach, with the violin cadenza played by Mr. Briglio, concertmaster of the orchestra. Charles Semrof, baritone, sang *The Trumpeter,* Dix, and Anita Tagel united with Anton Lescaut in the duet from *Rigoletto.* Ralph Brigham and Herbert Sisson played the march from Raff's *Lenore* Symphony as an organ number between shows.

The Rialto orchestra, directed by Hugo Reisenfeld, played an unusual composition last week, the beautiful *Capriccio Espagnol,* by Rimsky-Korsakoff. This piece has been presented here by the large orchestras where one had the pleasure of dropping a dollar or so for a seat. To realize that one can drop oneself into the Rialto and hear such a composition for the picture-house admission is pleasure multiplied by several. Not only was this orchestral number a feature of the musical program, but my old favorite, Mlle. D'Espinoy, gave us Thomas's conception of Ophelia's madness in *Hamlet,* one of the big things in vocal music. Not content with these two, Manager Rothapfel had brought back the Rialto Quartet in two selections. They also officiated at the Rivoli in *Down South.* At last number eight on the Rivoli program has been identified as March from *Tannhauser* for organ, played by Arthur Depew. The still undiscovered number nine at the Rialto is in the capable hands of Professor Swinnen.

Plan for Changing Theme

I am in receipt of a communication bearing on a question I brought up several weeks ago. It is from H. J. Skinner of Topeka, Kansas. It is about the stopping of the players simultaneously at the end of a scene when a new theme is to begin. It is an interesting plan, and I give it for the benefit of my readers. He writes:

In a recent issue of THE DRAMATIC MIRROR an article appeared with reference to the unsatisfactory methods now in vogue in stopping the orchestra simultaneously. I. Feltenstein, manager and proprietor of the Iris Theater, of Topeka, Kansas, has introduced an innovation in this connection, which he has successfully used for the past two years, which he calls the Flashlight system, and takes the place of the bow or baton, in giving instructions to the various members of the orchestra.

On the floor at the director's stand there is a small block of wood on which a piece of copper has been fastened to make a complete electrical circuit, and by merely stepping upon this device for an instant the circuit is broken and the flash occurs. One flash is used for segueing from one number to another, two flashes for theme A and three flashes for theme B, etc. Every member of the orchestra, regardless of the size, or whether playing a loud or a soft theme, stops on the same note. The necessity for each member of the orchestra turning out his own light with the attendant clicking which invariably draws the attention of the audience from the picture to the orchestra, has been eliminated by Mr. Feltenstein, by having a small switch on one side of the director's stand, which turns on and off all the orchestra lights at the same time.

The suggestions in this letter may enlighten many players, and the scheme mentioned seems to be very good. I have never seen it tried. The part that appeals to me is the turning out of all the lights at one turn by the leader just before the orchestra has its rest. This is certainly an excellent plan. I watched an orchestra turning out individual lights last week, and also their stumbling out over music stands and chairs, until I wished for a contraption to lower them through the stage floor so they wouldn't have to move until they landed in the cellar, so much noise did they make. These things would not seem so important were it not for the fact that a picture house is supposed to be silent, and particularly so during the feature. This is why I have always advocated having the men stick to the job without going out until the feature is finished, even if half of them play and the other half rest, taking turn about. This is the only way that a feature picture can be played well, without all this confusion of men going in and out during the orchestra rests. I have heard that the men would not agree to such a plan. But why doesn't the organist or the piano player object? They have to play much longer than any orchestra man ever plays. Unless some other better plan than this one I mention is applied, I shall continue to believe that one tone quality should play the feature until the end.

Innovations at Rivoli

The Rivoli has tried to introduce some new features in playing a long picture. Several members of the orchestra remain after the main body has gone out for rest. These, constituting a trio or quartet, either with organ or piano accompaniment, have played the picture until the return of the orchestra proper. This raises an interesting observation. Is such a combination, trio or quartet, able to attain the plane and keep the viewer's interest up to the mark? Is such an experiment a better medium than the organ? I think not. In the first place, the organ accompaniment can never be very heavy for fear of overplaying, and in the second place, every mistake of the players is very clear to the hearer. A small combination of instruments in such a house as the Rivoli sounds very puny, as compared with the splendid orchestra; so much so that it is noticed by appreciative listeners. The organ alone can take things into its own hands and is more or less equal to the heavy orchestra, but the trio and quartet are very limited, and so far as emotional expression of the film is concerned, as we know it now, much of their effort is wasted.

NAT W. FINSTON

The subject of this sketch, Nat. W. Finston, assistant conductor at the Rialto Theater, is one of the youngest orchestral conductors in the picture world. He has not yet reached his twenty-eighth year. Yet in this comparatively short time he has had a thorough training in the routine duties of an orchestral musician. He admits the distinction of having been born in New York. He has been connected with various chamber music organizations, and was for a time second concert-master in the New York Symphony Orchestra under Walter Damrosch; he was also a first violin in the Philharmonic Orchestra. He has been at the Rialto Theater since last October. Mr. Finston has a rare insight into the business of playing pictures; he recognizes that artistic conducting is coming into its own; his ideals are high; he is painstaking, thoughtful, and a splendid conductor. Rialto patrons are warm in their praise of his work.

Mr. Libbin, sales manager for the Rudolph Wurlitzer Company, New York, has sent me a letter of appreciation. He says: "Your articles are most instructive and interesting. They are the best written and most constructive articles of their nature I have ever read. I regret very much that I have not been following up your work in the past, and assure you that I shall do so in the future, and consider it a great assistance to myself and my associates."

I have lately seen some good selections for the programs in picture work. Two new pieces by Manna Zucca, *La Coquette* and *Capricietto,* are published by G. Schirmer. The London house of Schirmer issues a new book of fanciful tunes by Vincent, called *The Garden of Sweet Perfumes.* It contains four pieces. James Lyon also has a set called *Palace of Cards,* and Alec Rowley has written a *Lantern Suite,* both issued by the same house. Ralph Brigham at the Strand last week played a new organ composition, *Melody* in D flat, by Ockleston-Lippa, published by J. Fischer & Bro. It is written in melody style with an effective accompaniment. It is original in treatment.

PARAMOUNT PRODUCTIONS ON RELEASE SHEET FOR MARCH

Nine Big Attractions Offered, Including Billie Burke, Jack Pickford, Pauline Frederick, Dorothy Dalton and Many Others

An announcement from the Famous Players-Lasky Corporation, issued last week, gives the March releases of Paramount pictures, presenting one of the best arrays of attractions offered by this organization since its inception. Nine box-office cards are scheduled for release next month, practically all of these productions having already been completed.

The initial releases for the third month of the year are subjects starring Billie Burke and Jack Pickford. Miss Burke's new vehicle is "Eve's Daughter," which appeared as a play on Broadway recently with Grace George as the star. James Kirkwood staged this production, assisted by H. Cameron Smith, with Lawrence Williams at the camera. In the cast are Thomas Meighan and Lionel Atwell. The scenario is by Margaret Turnbull.

Jack Pickford appears in another famous Mark Twain story, "Huck and Tom." William D. Taylor, who staged "Tom Sawyer" with such success, is also responsible for the direction of the new picture. Julia Crawford Ivers adapted the popular subject to the screen and Homer Scott handled the camera work. Both the Billie Burke and the Jack Pickford productions will be released March 4.

On March 11 two Paramount pictures, starring Charles Ray and Ann Pennington, will be released. Charles Ray's new vehicle is "The Family Skeleton." Victor L. Schertzinger staged the picture, under the supervision of Thomas H. Ince, and Chester Lyons performed the camera work. Sylvia Bremer, who has become widely popular as an Ince leading lady, appears opposite Ray.

Ann Pennington's photoplay is "Sunshine Nan," adapted from "Calvary Alley," Alice Hegan Rice's popular book. Adapted to the screen by Eve Unsell and staged under the direction of Charles Giblyn, this film was just finished recently in New York. In the cast are Richard Barthelmess, John Hines, Mrs. Lewis McCord and Charles Eldridge.

March 18 marks the release of Marguerite Clark's newest picture, "Prunella," J. Stuart Blackton's "Wild Youth" and Dorothy Dalton's new Thomas H. Ince production, "Love Me."

Miss Clark's photoplay, "Prunella," is an adaptation from the popular play by Granville Barker and Laurence Housman, the scenario having been handled by Charles Maigne. A new idea in settings has been worked out by Director Maurice Tourneur, with charming effect. In the cast are Jules Raucourt, as "Pierrot"; Harry Leoni and others.

J. Stuart Blackton's offering, "Wild Youth," is heralded as one of the most artistic achievements of this producer. Taken from the famous story by Sir Gilbert Parker, the scenario was prepared by Mr. Blackton in collaboration with Sir Parker and Beulah Marie Dix. Practically an all-star cast is presented, including Louise Huff, Theodore Roberts, Jack Mulhall, James Cruze and Adele Farrington. The picture is staged by George H. Melford, under the personal supervision of Mr. Blackton.

Dorothy Dalton's new vehicle, "Love Me," is an original story by the famous Ince writer, C. Gardner Sullivan. Jack Holt appears in the role of the husband, William Conklin is the "heavy" and the balance of the cast includes Robert McKim, Dorcas Mathews, Melbourne MacDowell and Elinor Hancock. Roy William Neill staged "Love Me," under Thomas H. Ince's personal supervision and John Stumar is responsible for the photography.

March 25 presents the last two Paramount pictures for the month, with Pauline Frederick in "La Tosca" and Enid Bennett in "Naughty, Naughty!" Miss Frederick's "La Tosca" is taken, with as little change as possible, from the famous opera of the same name. Staged under the direction of Edward Jose, this production is said to be one of Miss Frederick's most pretentious vehicles. In the chief parts supporting the star are Frank Losee, Jules Raucourt, Henry Herbert and W. H. Forestelle. Ned Van Buren is responsible for the photography and Charles Whittaker arranged the screen version.

"Naughty, Naughty!" Enid Bennett's new Thomas H. Ince production, is another story by C. Gardner Sullivan.

SCENE FROM "THE GUILTY MAN"
Picture Version of A. H. Woods Stage Success

SCREEN WRITER ENGAGED

Harry R. Durant Put Under Long Term Contract by Goldwyn

Samuel Goldfish, president of Goldwyn Pictures Corporation, determined to maintain a standard in the selection and arrangement of screen material for his organization, has just closed a long term contract with Harry R. Durant, one of the best known and most successful moving picture writers and editors in the business.

Mr. Durant is a Yale man and was a well-known free-lance writer, having over two hundred short stories to his credit when he joined the Munsey staff of editors. During his five years with Munsey Mr. Durant was editor of the "All-Story Magazine." While editor there he wrote many photoplays for the Reliance-Majestic studios, and his contributions to the legitimate stage were "A Man and His Mate," produced by H. B. Sires; "The Road to Power," by H. H. Frazee; "Something for Nothing," by A. H. Woods, and "O'Shea, the Rogue," by Chauncey Olcott.

"AMARILLY" FINISHED

Humorous Pickford Picture to Be Released Soon

Mary Pickford's newest Artcraft picture, "Amarilly of Clothes-Line Alley," has just been finished at the Lasky studio in Hollywood. This story by Belle K. Maniates was adapted to the screen by Frances Marion and directed by Marshall Neilan. It is said to be Miss Pickford's most humorous play to date and will probably be released in March.

The next vehicle for "Little Mary" has already been selected.

SHIRLEY MASON
Star of Edison Production

GOLDWYN PREPARES SECOND BIG BOX-OFFICE OFFENSIVE

Mary Garden Picture Heads New Campaign, Comprising Mae Marsh, Mabel Normand and Madge Kennedy Features

Having satisfied exhibitors with its recent group of successful pictures, Goldwyn has now inaugurated an even greater campaign to bring the public back wholesale to box-offices everywhere. As the biggest step in this campaign, Goldwyn has sprung a surprise on exhibitors by announcing as one of its next four releases a second Mary Garden production, "The Splendid Sinner," which was completed in December before the release of the sensational "Thais."

"The Splendid Sinner" was made with some degree of secrecy, or, at least, Goldwyn desired to keep it unannounced. It reveals a distinctly emotional and aggressive Mary Garden in contrast with the reserve of her successful "Thais." In the cast with Miss Garden are Hamilton Revelle, who did such distincive work as Paphnutius in "Thais"; Anders Randolph, Roberta Bellinger and others. Edwin Carewe directed the production.

Because of the instantaneous welcome accorded Mabel Normand in "Dodging a Million"—her first picture to be released in more than a year—Goldwyn likewise announces for prompt release a second production for this star, the title being "The Floor Below."

"The Beloved Traitor" is said to be the strongest dramatic role Miss Marsh has had under the Goldwyn imprint. This production was made in Maine and New York, and was directed by William Worthington. Exhibitors are advised that they can emphasize the drawing power of the picture with the catchline "The story of the good girl who whipped the vampire." In the cast supporting Miss Marsh are: F. K. Lincoln George Fawcett, Hedda Hopper and other notables.

Mabel Normand's story, "The Floor Below," combines comedy with a touch of melodrama. "The Floor Below" is directed by Clarence Badger and in the cast with Miss Normand are popular Tom Moore, under contract with Goldwyn for a long and deserved engagement; Helen Dahl, Major Wallace McCutcheon, Lincoln Plumer, Charlotte Granville, Louis R. Grisel and others.

Madge Kennedy's production, "The Danger Game," will be one of the big surprises of the season, and more especially to the large following she has created with her earlier successes, "Baby Mine," "Nearly Married" and "Our Little Wife." Miss Kennedy has been given an entirely new type of role—one calling for adventure, melodrama and action plus comedy. In the cast are Leslie Austen, Ned Burton, Mrs. Hugo Ballin and other capable players.

EDITH ELLIS RESIGNS

Leaves Goldwyn to Write Plays for Stage

In order to fulfill contracts for the writing of two plays for the dramatic stage next season, Edith Ellis has resigned her position as head of the literary department of the Goldwyn Pictures Corporation. She will also very shortly undertake a campaign for a national producing theater, a project which she has been working on for some time.

OPEN MARKET STATE RIGHTS

STATE RIGHTS MARKET UNDERGOES CHANGE IN FEW MONTHS

Tour of Country Reveals Marked Changes—Scale of Percentages Altered—New Divisions of Territory

BY JESSE J. GOLDBURG

The conditions of the state right field seem to have made a complete turn about during the past few months. My tour of the United States, just completed, revealed a state of affairs never contemplated by me and which is another link in the chain of altering circumstances that would ordinarily baffle one studying the market.

The demand for a particular character of productions is completely altered; methods of booking state right or independent attractions altogether changed; prices completely reversed; percentages heretofore assigned to particular territories are altered, and all of this created largely because, not of war conditions, but the uncertainty that the exhibitor has been taught to believe, exists with the regular programs and, in fact, the entire producing end of the industry.

On the surface the state right market would appear to be in a chaotic condition, but I view it as a process of evolution and development, very much as the tadpole changes its formation into the frog, the period of transformation making the tadpole appear neither fish nor fowl.

What has largely tended to unsettle the buying market of independent attractions and the booking of them by exhibitors is the attempt to consolidate state right exchanges or to form aggregations to book independent attractions. It is as futile to attempt to exploit a state right production at this time, and to attempt to realize any profit, as it would be to place upon the market an entire new program. This does not, however, apply to the state righting of big productions or the re-issue of subjects purchased largely because of the popularity of the star, at present releasing through another medium.

Want Big Productions

The five-reel independent production, even though "a little better than a program picture," will find absolutely no market. The exchanges are anxious to buy and willing to pay a substantial figure for a real big production, and we have gone back to three years ago when spectacular productions with an altogether modern story were the vogue. Society dramas of the program variety have taken a horrible slump in popularity. One and two-reel subjects, particularly comedies of a clean and non-slap-stick variety, are a crying need.

The number of state right buyers has been diminished in the past six months by about forty per cent, and of the remainder not all of them have enough financial resources to pay cash for what they buy. The state right territorial lines have been altered in every instance, diminishing the field of operation, so that the exchange is permitted to concentrate its activities. For instance, Delaware, Maryland, District of Columbia and Virginia no longer form a part of the Eastern Pennsylvania territory, but are sold and booked separately. Indiana is now a separate state right field, so that Illinois is joined only with Southern Wisconsin. Washington and Oregon hold only Western Montana and Northern Idaho, Eastern Montana and Southern Idaho being joined with Utah. Colorado, Wyoming and New Mexico are separate entities. It is a ruinous expense to book the state of Utah from the city of Denver. Texas, Arkansas and Oklahoma have lost Louisiana and that state is now joined with Mississippi. Missouri and Kansas are separated as a state right territory from Iowa and Nebraska.

Percentages Changed

The percentages, too, have been radically changed. Eastern Pennsylvania has been widened as a state right field, and open booking is now a set policy in view of the breaking open of a combination which heretofore was considered to be "A Rock of Gibraltar" in the control of profitable bookings. Illinois has proved a more fertile field for state right attractions than any time heretofore, and Minnesota and the Dakotas have followed, whereas Oregon and Washington as a motion picture field have dropped about thirty per cent. But the conditions in Oregon and Washington are peculiar. There is really but one state right or independent exchange of any consequence, with the result that exhibitors are compelled to resort to programs. California has also advanced, and today the prices received for productions of merit exceed the prices of a year ago, although far below the amount paid two or more years ago. Texas is a much under-estimated field of operation, and there too is a lack of progressive, financially responsible exchanges. The South Atlantic states still appear to be as difficult as ever. There are the theaters, there is the population, but there are not the exchanges.

Among the three elements that constitute the motion picture business, namely, producer, exchange and exhibitor, there is but one that has kept pace with the march of events and the ever-changing desires of the public, and that one is the exhibitor. The producer continues to produce, refusing to regulate his expenses and without studying the needs of the market. The choice of a play and the placing of a star is gone through according to the personal opinions of the executive, without the formation of that opinion upon market conditions. The exchange will buy according to personal likes or dislikes, and the exhibitor will book only what he has learned will pay and what he has been taught his patrons demand.

Joseph A. Golden, president of the Triumph Film Corporation, returned to New York last week from a trip to the South where he represented The Producers and Exhibitors Affiliated.

"ZONGAR" FILM IS NOW ON MARKET

Physical Culture Picture, Starring George Larkin, Is Ready for Buyers

"Zongar," a Physical Culture Plays, Inc., production, starring George Larkin, is announced as ready for the State right market by the author, Bernarr Macfadden.

The exploitation campaign opened in good earnest the first of February with full page advertising announcements and an active State right selling campaign. Among the selling points are: the personality of George Larkin and his fame as a "stunt" star; the athletic feats themselves; the love of athleticism, so dear to the heart of the American people, and the many fascinating types of beauty presented. State right buyers who desire to look at the picture are invited to communicate with Mr. Sameth, ninth floor of the Flatiron Building.

The production of "Zongar" was made along the Jersey and Long Island Coast last Summer, with Grace Davison, Dolores Cassanelli and Jack Hopkins in the cast supporting George Larkin. Mr. Larkin is to make another picture for the Physical Culture Company during the coming Summer, but in the meantime is considering an offer from a large program corporation to star in a serial. Mr. Larkin is best known to fandom as the hero of "Trey o' Hearts" and "Grant, Police Reporter."

CELEBRATED PLAYERS BUSY

Louis B. Goulden Closes Contracts for Christie Comedies

Celebrated Players Film Company announces that Louis B. Goulden, their representative, has just returned from a successful five weeks' trip through Illinois, booking Christie Comedies and Features. Mr. Goulden, it is reported, has placed Christie Comedies in many theaters throughout the state, and has broken all previous records in Rock Island, where five out of eight picture houses are showing Christies.

Johnny S. Mednikow, former manager of the Independence Theater of Chicago and city salesman of Universal, is now one of the Celebrated's city men, and is engaged in getting bookings for Celebrated productions.

Joe Kallison, formerly of Vitagraph and more recently of Paramount, is another of Celebrated's sales force, and is busily engaged in lining up exhibitors.

Morris Tobb, formerly of Mutual, is now shipping clerk for Celebrated. Ed. Saiter is out in Indiana, getting bookings, and already has turned in a large number of contracts.

"The Thirteenth Labor of Hercules" has been secured by Celebrated for Illinois, Indiana, and Wisconsin, and the feature is enjoying successful runs, it is reported, at the Rose, Boston, and Alcazar Theaters in Chicago. The production has also been booked in the twenty-one Ascher Brothers' houses and the Lubliner and Trinz circuit for week runs.

J. JOSEPH SAMETH

Mr. Sameth, well known for his excellent business and executive ability while with the Williamson Bros., Inc., has severed his connection with that concern and is at present affiliated with the Physical Culture Photoplay Company in the capacity of general sales manager.

EXHIBITORS UNITE IN BOOKING PLAN

League and Association Join Forces to Promote Common Interests

A telegram was received from Chicago last week at the offices of the Producers and Exhibitors Affiliated, signed jointly by Joe Hopp, of the American Exhibitors' Association, and Louis Frank, of the Motion Picture Exhibitors' League of America. It ran as follows:

"We both just promised Pettijohn that we would bury the hatchet and put over this exhibitors relief offered by you at to-morrow's meeting. It's good enough to make us shake hands.

"(Signed) JOE HOPP and LOUIS FRANK."

It is a triumph, indeed, and is one of the chief causes of jubilation at the headquarters of this new organization. Another item for general rejoicing is in the form of a telegram from C. C. Pettijohn and Harry Rapf, who are at the present time in the Middle West, announcing that the direct booking plan has been accepted and approved for the entire quota in Ohio, and that a committee of nine has been appointed to incorporate and guarantee the quota.

LAUNCHES NEW CONCERN

I. E. Goldstein to Place Gwendolyn Films on the Market

Irving E. Goldstein, head of the Superior Photoplay Company, has organized a new film producing company, to be known as the Gwendolyn Films, with headquarters at the Knickerbocker Theater Building, for the purpose of producing feature photoplays by the world's best authors.

Emil Johnson, former manager and director of the Sunshine Films, Inc., will be manager of productions, and he has secured Hugo Hamlin to portray the leading character in a new feature.

NEW ANGLES FOR THE EXHIBITOR

GOLDWYN ARRANGES TO SELL PICTURES IN AUSTRALIA

Contract Signed with J. C. Williamson Whereby Productions Will Reach Theaters in Melbourne and Sydney

With the return of Harold Bolster from a special commission in the Antipodes, Goldwyn Pictures Corporation makes announcement of its entry into an important contract for all Goldwyn productions in Australia with J. C. Williamson Films, which is the cinema branch of the world-known J. C. Williamson, Ltd., theatrical organization, the most powerful amusement enterprises of that continent.

This contract was effected on behalf of Goldwyn by Mr. Bolster with F. W. Thring, managing director of J. C. Williamson Films, and means that Goldwyn productions at once gain entry into the Paramount, the Star and Victoria Theaters, the largest houses in Melbourne, and the Theater Royal, the biggest amusement institution of Sydney. The first named theater in each city will be the first run house of Goldwyn. The Williamson cinema interests in Australia have handled "The Birth of a Nation" and "Intolerance," and the signing of their contract with Goldwyn marks the entrance of that organization into the active distribution field. Their contract covers all of the commonwealth of Australia, which is the entire continent, and Tasmania as well.

Mr. Bolster on this same trip closed a contract of equal importance for its territory for the distribution of all Goldwyn productions in New Zealand with the New Zealand Picture Supplies, Ltd., through Harry Hayward, chairman of the board of directors of that organization. This contract is inclusive, besides New Zealand, of the Samoan Islands, Fiji Islands and the Island of Tahiti.

Mr. Bolster's special service for the Goldwyn organizations put him in face to face contact with lands that to date are more closely affected by war conditions than the United States has been until quite recently. He found that those far away countries, contributing their life's blood to the cause of the Allies, had nevertheless adjusted themselves to nearly all of the reactions caused by the world war. Theatrical and other amusement enterprises faced their crises with a solid front and have emerged safely, public patronage and attendance being virtually fully restored.

"I am sure, from my personal observations in both Australia and New Zealand and my observation and investigations since my return to the United States," said Mr. Bolster, "that conditions in their application to amusement enterprises were much worse there than they have been here. The American people will find, just as the Australians did, that the theater is the one diversion and amusement which they will not consent to renounce. In Australia the public came back in even larger numbers than ever before, and business and the general feeling of the various cities were stimulated instantly. This change in the tide is already much in evidence in the United States.

THEATER WILBERT OPEN

Finely Equipped House Ready for Patronage in Plaquemine

PLAQUEMINE, LA. (*Special*). — The formal opening ceremonies of the Theater Wilbert took place Feb. 3 with a distinctive program, which was continuous from 10:30 in the forenoon until a late hour that evening. The program consisted of a general inspection of the theater in the morning, and in the afternoon and evening continuous performances of pictures and music followed addresses by congressmen and city officials. The bill included the Paralta production, "A Man's Man," "The Adventurer," Chaplin-Mutual, and the Pathe News Weekly.

Both the owners, A. Wilbert's Sons, and the manager and lessee, Lionel Delacroix, were showered with congratulations upon the successful completion and opening of one of the finest theaters in the far South. This theater is modern in every respect and an ornament to the town and state. Nine hundred seats are installed, but the house can accommodate 500 more seats when necessary.

Theater Wilbert is a combination legitimate and photoplay house. Klaw and Erlanger have the exclusive theatrical bookings. It required exactly one year's time to build, work having begun about the first of February of last year. The approximate cost of the building and equipment is $100,000.

Manager Delacroix is not a new man in the theatrical business, having been connected with theater and photoplay houses for many years. His patronage is not confined to Plaquemine alone, but to a number of smaller towns and villages within a radius of thirty miles, linked with Plaquemine with splendid gravelled roads.

JAMES L. FITZPATRICK

Since the opening of the Strand Theater, last Autumn, Scranton, Pa., boasts of having the finest house in Northeastern Pennsylvania devoted exclusively to motion pictures. The Strand is owned by M. E. Comerford and is operated under the personal management of James L. Fitzpatrick. Mr. Fitzpatrick, who believes a high-class musical setting for feature productions to be of great importance, takes particular pains in arranging the musical programs and is rewarded for his care by the enthusiastic receptions they receive. Mr. Fitzpatrick was born in Brooklyn in 1881, and started to work at the age of fourteen in the employ of a pipe organ manufacturer. Eventually he was attracted to the stage and played comedy and character roles in musical comedy for a number of years. Later, on returning to the commercial world, he came in contact with Mr. Comerford, who is proprietor of a string of theaters in Pennsylvania, with the result that he was offered the management of the Strand.

SUPPLIES FOOD TRAILERS

American Company Complies Promptly with Hoover's Request

The American Film Company offices in Chicago lost no time in arranging for the Food Trailers asked for by Herbert Hoover, national food administrator, and at once ordered them made for all American Film Company releases for the next month.

The slogan chosen by the company is as follows, and will appear on all pictures released after the notification was received: "Observe Mondays and Wednesdays as wheatless days, and one wheatless meal every day."

We intend to co-operate with the Government in every way," stated the Chicago officials, "and we will be more than willing to add the requested trailers to our new releases."

SIMMONS ON TOUR

Manager of State Right Distributors, Inc., Visits Exhibitors

Arrangements have been consummated under the terms of which the State Right Distributors, Inc., will present as its initial offering the Selexart Pictures productions of "Carmen of the Klondike," in which Clara Williams will be seen in the title role.

C. M. Simmons, general manager of the State Right Distributors, Inc., which has its executive offices in the Longacre Building, New York city, will leave soon for a trip to many of the principal cities in the United States, for the purpose of co-operating with the franchise holders of the State Right Distributors.

WASHINGTON EXCHANGE IS COMPLETED

Moore's Theaters Corporation Ready to Serve Exhibitors in Elaborate New Quarters

Baker Art Gallery
WALTER R. LIEBMANN
Manager Washington Exchange

Moore's Theaters Corporation, Tom Moore, president and director general, franchise holder in the First National Exhibitors' Circuit for the territory of Delaware, Maryland, and the District of Columbia, announces the opening of the Washington Branch Exchange of the First National at 419 Ninth Street, Northwest, Washington, D. C., under the management of Walter R. Liebmann, formerly Washington manager for Goldwyn.

The new branch exchange is located on the first floor in one of the busiest downtown blocks on "the Broadway of the Capital," and is being equipped with the most modern devices for the handdling, protection, and distribution of films. The ground-floor exchange room, directly between Moore's Strand and Garden theaters and only two blocks distant from Moore's new Rialto Theater to open in the early Spring, has the advantage of one of the most accessible and most central locations in the city of Washington. It is, in fact, one of the few exchanges in the Capital City that takes its place among the real business enterprises of the downtown section by occupancy of a splendidly located first-floor room of large area, as opposed to the customary second or third floor room on a side street.

Mr. Liebmann, who has been appointed branch manager, is a native of Deadwood, N. D., and has had a continuous experience of about fourteen years in the various branches of the theatrical business.

Leaving college to enter the profession as an actor on the vaudeville stage, Mr. Liebmann by force of personality and merit climbed to the position of stage director for Joe Weber—for whom he produced "The Climax," "Alma, Where Do You Live?" and other successes—and later to the same position with Werba and Leuscher, under whose banner he staged "The Rose Maid."

After an extensive experience on the speaking stage, Mr. Liebmann entered the picture field, serving with conspicuous success as branch manager for Mutual, Boston manager for the Triangle Company, and subsequently Washington manager for Goldwyn.

The Washington Branch Exchange of the First National Exhibitors' Circuit will have the distribution in the territory specified of all of the Petrova pictures, the Herbert Brenon, the Edgar Lewis, the Chaplin, and numerous other products of the foremost actors and directors.

CURRENT FEATURE PHOTOPLAYS PASSED IN REVIEW

"Our Little Wife," Goldwyn Pictures; "The Knife," Select; "The Light Within," Petrova Pictures; "Blue Blazes Rawden," Artcraft; "The Unbeliever," Edison-George Kleine System

"OUR LITTLE WIFE"

Five-Part Farce by Avery Hopwood, Featuring Madge Kennedy. Produced by Goldwyn Under the Direction of Edward Dillon.

The Players — Madge Kennedy, George Forth, William Davidson, Wray Page, Kempton Greene, Walter Hiers and Margaret Marsh.

POINTS OF INTEREST

Madge Kennedy as a captivating "little wife." The highly entertaining subtitles. The picturization of a farce by Avery Hopwood. The artistic production.

As Madge Kennedy has in her previous screen endeavors appeared successfully as youthful and appealing brides, it is only natural to conclude that her present role in "Our Little Wife" will permit her to duplicate her former success. There is no one quite as adroit in blending naivete and the sophistication of youth as she. The situations which might tempt Puritans to scorn, were they played by a less skillful comedienne, seem harmless and innocent in the hands of Miss Kennedy.

While the story does not quite approach that of "Baby Mine" and "Nearly Married," it nevertheless gives Miss Kennedy opportunities for her special ability. She is rapidly making a name for herself among discriminating film patrons—her manner and methods are so distinctive.

The story of "Our Little Wife" has been slightly altered in its transference from stage to the screen and shows Dodo first as the ingenuous little bride who takes her former sweethearts along with her honeymooning. Of course, Herb, the mere husband, does not approve, but what of that? Complications of course set in, and Dodo promises never "to even look cross-eyed at a man again."

This resolution is kept until the first anniversary of their wedding day. Then, because Herb forgot that eventful day, Dodo went masquerading with another. There she got locked in wrong apartments, causing anxiety not only to Herb, but to the wives and sweethearts of nearly all the males. Finally, matters were straightened out and Herb produces a handsome anniversary present and Dodo again promises to be a good little wife.

An excellent cast was seen in support of Miss Kennedy. George Forth was the long-suffering Herb, while William Davidson, Wray Page, Kempton Greene, Walter Hiers and Marguerite Marsh contributed splendid performances as the friends of Dodo. The humorous subtitles were decidedly amusing and entertaining. The direction is up to the Goldwyn standard and is highly artistic.

"Our Little Wife" is bound to appeal to picture-goers. Madge Kennedy's name is sufficient guarantee alone for an entertaining feature film.

H. D. R.

"THE KNIFE"

Five-Part Drama Adapted from the Play by Eugene Walter, Featuring Alice Brady. Produced by Select Under the Direction of Robert C. Vignola.

The Players.—Alice Brady, Frank Morgan, Crauford Kent, Helen Lackaye, Paul Doucet, Allice Hollister, Jonnie Walker and Frank Evans.

POINTS OF INTEREST

A well constructed and gripping melodrama, handled in an estimable production. Singularly excellent work done by Alice Brady and the fine support afforded her by an able company of representative players. The lighting effects.

Several drastic changes have been made by Charles Maigne in "The Knife" in its transition from oral drama, as written by Eugene Walter and played with Robert Edeson in the leading role at the Bijou Theater. Among the most pronounced of these are raising the role of the Southern girl, Kate Tarleton, who is the ward and fiancee of Dr. Robert Manning, an experimental surgeon, to the greatest prominence and relegating the doctor to her supporting ranks, omitting one or two vital scenes of the play that would certainly appear objectionable on the screen and substituting a fake seer's house for the locale in which the girl is abducted in the stage version. In its present form the story is better suited for screen consumption, as what might cause adverse comment has been handled with delicacy.

One of the outstanding features with which the picture wins at the very beginning and holds the interest of the spectator, is that the construction follows more closely than usual the formula of a spoken drama. There are few useless continuity scenes and instead the producers give the audience credit for normal intelligence and imagination in leaping from one dramatic situation to another.

In all but the last reel, which contains a few minor inconsistencies, a thoroughly expert adaptation has been made of the story of the girl who comes to New York on a shopping tour and is lured into a trap, from which the doctor and his friends rescue her. How he takes the unusual but adequate revenge on those responsible for her drugging and abduction by innoculating them with an insidious disease for experimental purposes, and how he wins Kate back to complete health and strengthens her wavering faith in herself, provides a fast moving melodramatic tale with genuinely gripping qualities.

"THE WOOING OF PRINCESS PAT"
Vitagraph Film Starring Gladys Leslie

Alice Brady does the best work of her long career in the role of Kate Tarleton. This is rather a broad and sweeping statement, but those who witness her excellent performance of the part in which she displays an enormous amount of emotional delineation are sure to agree. The cast of well-known and talented players recruited for her support enhanced the interpretation of the story. The direction of Robert C. Vignola leaves nothing to be desired and his lighting effects do a great deal to increase the interest.

"The Knife" is a sure winner for any theater. Its source should be given first place in the advertising.

F. T.

"THE LIGHT WITHIN"

Six-Part Drama Starring Olga Petrova. Produced by Petrova Pictures Corporation Under the Direction of Lawrence W. Trimble and Released by First National Exhibitors' Circuit.

The Players.—Olga Petrova, Lumsden Hare, Thomas Holding, Clarence Heritage, Freddie Verdi, Evelyn Dumo, Fred C. Jones, Frank McDonald and Mattida Brundage.

POINTS OF INTEREST

Mme. Petrova's excellent acting, in which she displays her impressive personality. An interesting story containing much human appeal. A notably fine production.

The success of "The Light Within," Olga Petrova's second production to be released through the First National Exhibitors' Circuit, depends entirely upon the amount of response to the sympathy firmly planted in the central character. Therefore there should be no doubt regarding the strong appeal the film will have for any audience, as Mme. Petrova's performance of her role grasps all the sympathy each onlooker is capable of feeling.

Displaying the best work that it has been our pleasure to witness her perform, this popular actress creates a character, deep, human and strong, with the highest technical skill. As the woman passes through the crisis in her life, outlined by the story, we see her experiencing a wide range of emotions. With light touches that appear mere suggestions, as well as forceful acting, Mme. Petrova registers varied moods with unmistakable effect, and the spectator finds himself feeling with her and has not the sense of merely standing on the outside looking on. For her support the producers have recruited a cast of players that leaves nothing to be desired, and especially excellent work is done by Lumsden Hare, who makes almost reasonable the part of her inhumanly beastly husband.

During the first part of the story the woman's character is well established, and we see her a physician of wide reputation, dividing her time between happy hours spent with her boy and perfecting a serum for preventing anthrax. Her millionaire husband, who resents her efforts to find a cure that will save the lives of so many mortals, behaves himself generally in the most inhuman fashion, at first pretending death, to see if his wife's love for her assisting surgeon will reach a climax; then comes back to life, as it were, just as the woman has agreed to marry the surgeon; later causing the death of their boy through utter carelessness, blaming the fatal illness on a contagion of anthrax germs.

Finally, when his wife is performing an experiment of the effect of the serum on the man she really loves, her husband destroys the tube containing the last injection and in doing so becomes infected himself, dying in all the agony of the dread disease. This leaves his wife free to marry the man who was ready to sacrifice his life to test the efficacy of the serum.

The direction of the film, which does not call for any unusual work, leaves nothing to be desired. The settings are absolutely representative down to the smallest detail and the exteriors are picturesque. It might be wise to omit some of the numerous scenes during the first part of the picture which have little dramatic value. The photography is especially clear.

"The Light Within" is certain to succeed in any type house. Mme. Petrova's name will draw, and the picture in its entirety will please.

F. T

"BLUE BLAZES RAWDEN"

Five-Part Drama by J. G. Hawks, Featuring William S. Hart. Produced by Artcraft under the Direction of Thomas H. Ince.

The Players—William S. Hart, Maude George, Gertrude Claire, Hart Hoxie, Robert McKim, and Robert Gordon.

POINTS OF INTEREST

William S. Hart in a new and distinct characterization. The even progression of the plot. The grandeur of the Forest Primeval. The general excellence of the production.

As "Blue Blazes Rawden," William S. Hart has departed from his usual depiction—that of the Western bad man of the plains—and has become the protagonist of the lumber-jack. But he is a bad man nevertheless, though of more savage characteristics than the cowboy or the road agent—presumably because of his lonely existence in the great Northwest timber country. And in the garb of the lumber-jack William S. Hart presented a startlingly picturesque figure and has characterized the role so well that "Blue Blazes" stands out as a strong, virile and convincing personality.

Though the basic idea for the theme of this latest Hart feature is much the same as those used in his previous vehicles, it has received different treatment. There are moments of real pathos as well as scenes of vigor, and the plot progresses so evenly that it is with real interest that the final scenes are viewed. And here, too, is a point of merit, for a logical conclusion has not been sacrificed in order to have a happy conclusion.

There are many thrilling scenes that have been finely staged and directed. Indeed, there is a fight that is highly exciting and realistic. The direction as a whole was excellent, and there were many scenes of great natural beauty that serve as a background. Strong types were presented in the story and they have been finely interpreted by the players. Hoxie Hart was the brutish Joe La Barge, and as villain "Lady Fingers" Hilgart Robert McKim has added another splendid characterization to his film career. As the half-breed Babette, Maude George presented a study of primitive animal passions. She was fiery and picturesque. Gertrude Claire as the gentle old lady who brought out the goodness in all, both looked and acted her part.

"Blue Blazes Rawden" not only succeeds in winning at cards, but in the affections of Babette, favorite of "Ladyfingers" Hilgart. So Hilgart plans to kill him and thus regain his former mastery in the far regions in the Northwest of Canada. But he is fairly fought and fairly killed by Rawden. Now all is well until the gentle and loving mother of Hilgart arrives.

She tells of her long search for her son, and, fearful of hurting her, Rawden lies and says her son died honored by his friends. The little old lady then takes Rawden to her heart and works such changes in his character that rather than see her misery should she learn of his share in her son's death, he takes the lone trail over the mountains and away, alone. And here is an unusual Hart picture, with an unusual appeal.

H. D. R.

"THE UNBELIEVER"

Five-part Drama Adapted from the Story by Mary Raymond Shipman Andrews, Featuring Marguerite Courtot and Raymond McKee. Produced in Co-operation with the United States Marine Corps by Edison. Under the Direction of Alan Crosland, and Released by George Kleine System.

The Players—Marguerite Courtot, Raymond McKee, Kate Lester, Frank de Vernon, Mortimer Martini, Blanche Davenport, Harold Hallacher, Darwin Karr, Earl Stroheim, Earl Schenck and Gertrude Norman.

POINTS OF INTEREST

The numerous battle scenes, the most stirring of which is, perhaps, the scene of the American troops going over the top. An interesting story that has a rather distinct psychological value. The use of the United States Marine Corps as extra people.

Comparisons are generally odious, but in frequent cases the curse is lifted, especially so when a picture is a distinct example of a large and seemingly growing class. "The Unbeliever," a war picture, is one of these, and to do it the justice it deserves a comparison is necessary. It is the best of its kind that the present writer has seen, principally because, among the reasons too numerous to mention, it is realistic; the story is reasonable and the main issue is never lost, there are no cheap heroics, and last, but by no means least, it stirs up a healthy patriotism.

"The Unbeliever" in an adaptation of Mary Raymond Shipman Andrews's novelette "The Three Things." These three things are the doubts in the mind of the hero. He is skeptical about there being a God, he does not believe it possible to harbor love for another race, and, being consumed with class prejudice, he cannot see that all men are created equal. His mother becomes aware of these attitudes in the boy's mind, and, realizing that, even though he should meet death to accomplish the end, he will be brought face to face with truth as an active participant in the great war, so she withdraws her objections to his enlisting.

Later, in France, where he performs several heroic deeds in the front line trenches, his mind undergoes a radical change. His "special pal" is a former chauffeur, which eliminates the class prejudice; he sees God, he says, when lying wounded on a battlefield, and his racial hatred meets a severe jolt while he is in the base hospital on a cot between two wounded German soldiers, one of whom is a mere boy, who shows exceptionally human tendencies and is really not the beast he seemed as a member of the Prussian army. Parallel with this, there is a mild and pleasing little love story that has a happy climax when he returns home to convalesce from his wounds. The girl in question is a Belgian whose life he had saved and had sent to America to his mother to be cared for.

The most marked feature of the production are the realistic battle scenes, photographed in the cantonment and with the aid of a division of United States Marines at Quantico, Va. The trenches, exact reproductions used for training the men, supply an effective realism and the well-staged battles are as near being the real thing as we have seen. Numerous times the audience at the Rivoli Theater, where the picture was housed during last week, responded to the stirring scenes with loud applause, and in one particularly fine scene, when thousands of American marines go over the top and capture a German trench, there was cheering. The direction of the other scenes is thoroughly adequate. The large cast performs good work and the featured members, Marguerite Courtot and Raymond McKee, are especially good.

F. T.

SELECT SP PICTURES

CLARA KIMBALL YOUNG

AND HER OWN COMPANY

Presents

An Orchid of the Screen!

from the play by Pierre Wolff

Directed by Emile Chautard

"THE MARIONETTES"

Distributed by

SELECT PICTURES CORPORATION

729 Seventh Avenue, New York City

"THE HOUSE OF HATE"

Serial in Fifteen Episodes of Two-Reels Each, Featuring Pearl White and Antonio Moreno. Produced by Pathe Under the Direction of George B. Seitz.

"The Hooded Terror"—Episode 1

The Players.—Pearl White, Antonio Moreno, J. H. Gilmour, Paul Clerget, Peggy Shaynor and J. Webb Dillon.

POINTS OF INTEREST

The well-established mystery and the suspended interest. The fact that the leading female role is played by the best known serial actress, whose ability needs no comment. The pleasing capability and personality of Antonio Moreno.

It might be well to view this serial from the commercial angle first. Naturally, then, the important question to answer is—"Will it draw and then keep them coming?" A sufficient reply to exhibitors who have played serials made by these same producers is the bare statement that it features Pearl White, and is produced by Pathe, the house of serials, but not forgetting that it includes Antonio Moreno, whose reputation as a serial player is not well founded as yet, but whose popularity is acknowledged. The suspended interest, established firmly in the first episode, will supply the necessary box-office pull for the succeeding fifteen weeks. Exhibitors have the foundation of much valuable advertising and they will reap the benefit of the advertising that the Pathe company always circulates widely to reach moving picture patrons.

As for the serial itself, about the only thing to do upon viewing the first chapter is to make prophesis, based on the features introduced at the start. But when the foundation appears as solid as it does in the initial installment of "The House of Hate" the prophesies automatically change into statements of fact. We know that the spectator's interest will be held from chapter to chapter, principally because of the aforementioned well established mystery. We know that each episode will include excitement, thrills and love interest. And lastly, we know that the story is of a type that is popular and that it will be well constructed, as it is written by Arthur B. Reeve and Charles A. Logue, whose past performances in Pathe serials have been most expert.

A hooded figure, with only a pair of white hands showing, stabs to death Winthrop Walden, a millionaire munitions maker. Prior to his sudden end he has decreed that his daughter shall marry her cousin, as upon the death of the existing head of the family the estate and control of the factory must be left in the hands of a male member of the family. A family gathering, including old Walden's brothers and nieces and nephews, has assembled in his home to settle the question finally. The night after the meeting the old man is killed. Each one of the relatives has especially prominent hands and previous to the murder and after it they subtly display them in the same motions that we saw the hands of the murderer perform, thereby dividing the suspicion. Also, in the house is Walden's chemist assistant and suspicion falls upon him. And at the very beginning it is made evident that he is in love with Pearl Walden.

Besides Miss White as Pearl, and Mr. Moreno as the chemist, the cast includes Paul Clerget, J. H. Gilmour, Peggy Shaynor and J. Webb Dillon. All of them do excellent work. The direction is thoroughly adequate.

"The House of Hate" is an absolutely safe booking proposition for any theater. It is bound to create steady patronage. The manner in which it should be advertised is obvious. F. T.

"HIS ROYAL HIGHNESS"

Five-Part Comedy, Featuring Carlyle Blackwell and Evelyn Greeley. Produced by World Film Under the Direction of Carlyle Blackwell.

The Players.—Carlyle Blackwell, Evelyn Greeley, Kate Lester, Bert Honey, Lionel Belmore, Kitty Johnson, A. Black and Herbert Barrington.

POINTS OF INTEREST

Two World Film stars in the leading role. A story in which an American becomes a king—an old, though ever popular plot.

A plot that has seen service since the earliest days of the theater has been used in "His Royal Highness." And for those stories of like nature and of more recent date we can recall the "Graustark" and Beverly of Graustark" stories of George Barr McCutcheon and "The Prisoner of Zenda" of Anthony Hope. What girl has not alternately wept and rejoiced over the adventures of these heroes and heroines who would a-wooing go among royal-incog, etc.? Yes, all these highly romantic and imaginative—and also highly impossible—situations have been used in fashioning World Film's latest release, featuring Carlyle Blackwell and Evelyn Greeley. And it is safe to assume that all those who have enjoyed the previous works of a similar kind will find much to interest and entertain them in this production, while the picture is not at all times convincing in either story or acting, it carries a strong appeal to the romantically inclined.

Jack Christie, in order to help his pal, masquerades as the Prince Victor of Wallarya. There he finds intrigue growing out of the desire of Prince Ferdinand to seize the crown. So, to bring peace and happiness to the principality, he consents to a marriage to Princess Diana of the neighboring kingdom. In her he finds the girl he had met—and loved—in America, where the Princess was traveling incog. She hears his confession that he is not the real Prince but entreats him to continue the deception for the good of the two nations, which will be thus united by their marriage. Before this happy event takes place, there have been many thrilling scenes, but finally the two are united and live happily for their subjects—and themselves.

Carlyle Blackwell was a debonair and fearless Jack Christie (Prince Victor), while Evelyn Greeley was a charming Princess Diana. Bert Honey was excellent as the real Prince, who desired to marry for love and give up his throne. Smaller parts were well taken by the remaining members of the company. H. D. R.

"REVELATION"

Seven-Part Drama, by Mabel Wagnell, Featuring Nazimova. Produced Under the Direction of George D. Baker. Released by Metro.

The Players.—Nazimova, Charles Bryant, Frank Currier, Syne Le Conde, Bigelow Cooper, Eugene Borden, Philip Sanford, True James, Frank Radcliffe, and Hazel Washburn.

POINTS OF INTEREST

Nazimova's dramatic ability and her versatility in presenting two phases of a girl's nature. A gripping story which shows a soul reborn. A well selected cast and excellent direction.

"Revelation," founded on Mabel Wagnell's story of "The Rose Bush of a Thousand Years," presents Nazimova with a role that gives her wide scope as an actress of great dramatic ability and versatility. For, first, as the dancer in a Parisian cafe, she is vivacious—a creature of passions and whims and at all times vibrant with emotions, and later repentant and humble in the old monastery, with only a desire to atone, she brought out all the change in the girl's nature with a fine artistry and telling force.

The story itself is highly entertaining and though at times the action is somewhat slow, the direction is generally of the highest order. The atmosphere of southern France has been finely conveyed, there are the old winding roads and peasant's houses, the quaint old hotels and the quiet monastery with its peaceful gardens and halls.

Dancing in a cafe in the Latin Quartier is a young girl who puts so much fire and passion in her Bacchante dance, that an artist is inspired by her and sketches her. This is the beginning of a love affair between the two. The artist becomes famous and is commissioned to paint "The Madonna of the Rose Bush." Of course the dancer-model in no way suggests the type, but so jealous and tigerish is she that she frightens away all those who apply to pose and finally she becomes inspired and looks so pure and holy in the robes of a madonna that the artist takes her to the monastery with him.

There a miracle occurs. The rose bush that had not bloomed in a thousand years bears blossoms where the hand of the model lay. So greatly does this affect her that she puts aside her former life—leaves the artist—and begins anew with a spirit of devotion and humility.

Several years later, as a Red Cross nurse, she saves the artist's life and both having a new viewpoint and ideals seek happiness together as man and wife.

In support of Nazimova, Charles Bryant played with ease and skill the role of the artist; Bigelow Cooper was well cast as the worldly Parisian. The smaller parts were well acted in every case.

Nazimova possesses a great drawing power, and in "Revelation" she has a role that should satisfy her many admirers. H. D. R.

MOVING SCENE IN "THE KNIFE"
Select Picture Starring Alice Brady

"THE WOOING OF PRINCESS PAT"

Five-Part Comedy-Drama by William Addison Lathrop, Featuring Gladys Leslie. Produced by Vitagraph Under the Direction of William P. S. Earl.

The Players.—Gladys Leslie, J. Frank Glendon, Bigelow Cooper, William Dunn, Charles Kent, Carlton King, Templer Saxe, and J. Albert Hall.

POINTS OF INTEREST

The personality of winsome Gladys Leslie. The debut of J. Frank Glendon as a Vitagraph star. A twentieth century "Taming of the Shrew" story. The richness of the settings and the magnificent estates.

As the winsome but wilful little princess in "The Wooing of Princess Pat," petite Gladys Leslie, has a role that exploits her personality. She is at all times quite captivating and also acts with youthful charm and naturalness. This is Miss Leslie's second appearance as a Vitagraph star and playing the leading masculine role with her is J. Frank Glendon, who makes his debut on the Blue Ribbon program.

As for the story, it is a twentieth century edition of "The Taming of the Shrew," and will doubtless delight lovers of the highly romantic form of drama. There is nothing new or unusually startling in its plot, but being of a simple and pleasing nature, it furnishes the foundation for a diverting film entertainment. The piece has been richly mounted, the settings and magnificent estate adding greatly to the beautiful and highly artistic side of the production. Mr. Earle is to be congratulated for the excellence of his direction.

"The Wooing of Princess Pat" tells the love story of the young daughter of a grand duke. Now this Princess Pat, a lovable and likable little thing, was very much spoiled by her doting father and brothers, but when her opportunity came to show a true devotion to her country, she met the situation in a brave and unselfish manner. For she married the ruler of a neighboring principality which threatened to make war on her people.

For a while she was lonely and unhappy and vented her displeasure on her adoring royal husband in a vixenish way. There were no conventions that could hold her—no commands that brought her obedience—until, one day, her husband was in danger and she found she truly loved him. And they lived happy ever after.

Little Gladys Leslie found in the Princess Pat a role that will endear her to picture-goers. J. Frank Glendon acted with reserve and dignity as the Royal Husband, Eric. Minor parts were capably handled by the remaining players.

"The Wooing of Princess Pat" will be found a popular film offering. The romantic nature of the story and the excellent acting and direction being points in its favor. H. D. R.

"VENGEANCE—AND THE WOMAN"

Serial Featuring William Duncan and Carol Holloway. Produced by Vitagraph Under the Direction of William Duncan.

Episode 9—"The Leap for Life"

The Players.—William Duncan, Carol Holloway, George Holt, Tex Allen, Vincente Howard, Fred Burns, S. E. Jennings and Pat Rooney.

POINTS OF INTEREST

The death of Comanche Pete. The leap into the water made by Carol Holloway and William Duncan. The climb down the mountain side.

In the "Leap for Life," Comanche Pete, after rescuing Blake from the grave dug by Black Jack, also cuts the knots that hold Bess captive, gives her a horse and sets her free to join her husband. This act of kindness costs Comanche his life for Black Jack discovers his change of heart and kills him. The Indian is shot on the edge of a precipice and goes hurling through the air. Below, Blake finds the body and buries him. He next is found by Bess and the two seek to escape, but are seen by Black Jack, who had taken up their trail. There is but one way out of capture and that is by plunging into the waters so far below. This the brave pair do, but in the leap, Bess is injured and is unable to swim. So they take refuge in a cave, while the outlaws guard all means of escape from above. And it is in this predicament that we leave the brave Blakes. H. D. R.

"THE SON OF DEMOCRACY"

Series of Ten Two-Reel Dramas Featuring Benjamin Chapin. Released by Paramount.

POINTS OF INTEREST

Benjamin Chapin's remarkable impersonation of Abraham Lincoln. The strong interest always found in subjects dealing with the life of our martyred president. The value of the series from an educational standpoint.

The widely advertised series of two-reel dramas showing the life of President Lincoln should meet with the heartiest reception wherever they are shown for they are replete with human touches. And so beloved is the name of Lincoln that all will want to see this interpretation given by Benjamin Chapin. Mr. Chapin's ability to portray the role is universally acknowledged for he both looks and acts the part. There were fine, humorous touches given his characterization and in the scenes calling for tenderness and pathos, he played with understanding and a deep sympathy.

The first of the two series deals with Lincoln at the White House where he is unwillingly forced to declare war on the South to preserve the Union. And there, amid his cares of state he finds comfort in his two children, and recalls scenes of his own early childhood.

The series has been finely acted and directed and should find a nation-wide appeal. H. D. R.

"LITTLE RED DECIDES"

Five-Part Comedy-Drama by William McCoy. Produced by Triangle Under the Direction of Jack Conway.

The Players.—Barbara Connolly, Goro Kino, Frederick Vroom, Jack Curtis, Walter Perry, Percy Challenger, Jean Hersholt, Frank MacQuarrie, Nellie Anderson, Margaret Cullington, Alice Davenport, Maude Handforth, George Pearce, Curley Baldwin, and Betty Pearce.

POINTS OF INTEREST

The unusually natural acting of little Barbara Connolly. A story centering around a child's personality.

Had a two, instead of a five-reel feature been made out of "Little Red Decides" it would have been one of the very best child studies filmed. For there were fine human touches given to the characters, and the story, though simple, would have held together and been highly entertaining. But, there was not sufficient material to warrant the three additional reels. However, little Barbara Connolly was at all times amusing and charming and so natural and appealing is she that she dominated each scene.

The story concerned Little Red, who was adopted by an entire ranch. There she ruled supreme. But one day she was taken ill and after her recovery she is sent to the minister's. So lonesome are the men, that she is finally legally adopted by the ranch-owner—much to the delight of the Chinese cook who adored her.

The acting, as a whole, was excellent, and the direction was good.

As a child study "Little Red Decides" should prove popular. H. D. R.

"DADDY'S GIRL"

Five-Part Comedy-Drama Featuring Baby Marie Osborne. Produced by Pathe, Under the Direction of William Bertram and Released as a Gold Rooster Play March 3.

The Players.—Baby Marie Osborne, Marion Warner, Louis J. Cody, Katherine McLaren and Herbert Standing.

POINTS OF INTEREST

The child appeal. The delightful personality and consummate talent of the extremely youthful star. Excellent support afforded her by the adult players and the comedy supplied by the little negro boy. The children's circus.

Children and lovers of children will respond to the simple and straightforward appeal that exists in "Daddy's Girl," the latest vehicle for that talented little actress, Baby Marie Osborne. The story reaches that happy medium where it will please both young and old, and, while being more or less fragmentary, gives the tiny star ample opportunities to display her well known charm. For all that it is another angle on the familiar theme of the child who brings the estranged parents together, it has received fresh treatment and there is a generous amount of comedy.

Little Marie Standlaw is left a fortune and an estate by her grandfather. Her rather worthless father takes the easy opportunity to use the money to indulge in various wildcat financial schemes and also for the purpose of spending his leisure hours away from the bosom of his family in the company of a rather questionable

female. Just as the inroads on the child's legacy assume serious proportions, the girl overhears her father making an engagement with the aforementioned woman and shortly after he arrives at her house his daughter walks the street in her night clothes and begs him to come home, where there is a happy reunion between the parents.

On this background is fastened a large number of humorous and interesting incidental scenes. One group especially pleasing shows a crowd of children indulging in a home made circus, which will recall our own childhood to many of us. In these scenes the little negro boy, who has supported Baby Marie Osborne in most of her former pictures, plays the ring master, with excellent comedy results. The direction of the circus incident is especially able, and the staging of the film as a whole is efficient. The star, who equals her past record for good work and displays as much personality as previously, is given commendable aid by a cast which includes Marion Warner, Louis J. Cody, Katherine McLaren and Herbert Standing.

"Daddy's Girl" is a fine picture to show in a house which plays matinee performances. It will meet with success when shown before adults, but the greatest approval will come from children. Baby Marie Osborne's name should be featured in the advertising. F. T.

"CARMEN OF THE KLONDIKE"

Seven-Part Drama by Monte M. Katterjohn, Featuring Clara Williams. Produced by Selexat Pictures, Inc., Under the Direction of Reginald Barker.

The Players.—Clara Williams, Herschell Mayall, Edward Coxen, and Joseph J. Dowling.

POINTS OF INTEREST

A vivid story of the great gold rush to the Klondike. Clara Williams as a dancing girl. A thrilling and realistically staged fight in a driving rain.

The outstanding feature in "Carmen of the Klondike" is a fist fight that takes up the greater part of a reel. So real and so vivid is this battle between two strong men that it leaves one breathless when finally it is finished. The fighting is done in a driving rain in the presence of a horde of onlookers, who cheer and urge on the combatants in a frenzy of enthusiasm, and all the brutishness of those first seekers of wealth in the gold region is finely portrayed.

The story itself is well done and has been excellently directed. Whole villages have been constructed and they form a picturesque background against the snow-topped mountains. There were sledges pulled by dogs, and shacks that offered shelter in severe snowstorms. The dance hall scenes were well staged, and as a whole the atmosphere of Alaska in '97 has been splendidly sustained.

Clara Williams plays Carmen of the Klondike in a dashing manner and presents an alluring picture in her dance-hall raiment. She was given excellent support by Herschel Mayall as "Silk" McDonald, Edward Coxen as Cameron Stewart, and Joseph J. Dowling as Saleratus Joe.

The story concerns "Silk" McDonald's efforts to add Dorothy Harlan to his long list of sweethearts. He stops at nothing to gain his end and drugs her sweetheart so as to disillusion her. In this he is successful, and Dorothy, for revenge, enters a dance hall and becomes the favorite of the region. Stewart seeks to explain matters to her, but it is not until months of suffering for both have passed that matters are straightened out and the two are reconciled.

Exhibitors should find "Carmen of the Klondike" a popular attraction.

H. D. R.

"THE THING'S THE PLAY"

Two-Part Drama Adapted from the Story by O. Henry. Produced by Broadway Star Features and Released by General Film.

The Players.—Mildred Manning, Jack Crosby and Rex Burnett.

POINTS OF INTEREST

An O. Henry story from among the group written in his best vein. Capably acted and directed.

"The Thing's the Play" is not, perhaps, so strong on the screen as it is in its original form, but nevertheless it is thoroughly interesting. Many O. Henry admirers consider it one of the author's most ingenious tales, and it certainly is a clever combination of plot and humor.

It begins with a wedding, following which the groom and the best man quarrel and then disappear from the scene. Twenty years later they both return, the groom having lost his memory. He is now a famous violinist and once more falls in love with his wife. Neither recognizes the other until certain events transpire which are handled with sufficient skill by the actors and the director to bring out all the humor. As in many of these O. Henry subjects the subtitles are for the most part extracts from the original story and they furnish an abundance of amusement.

"The Thing's the Play" will make an interesting addition to any program. The author's name should be displayed as large as possible. F. T.

John B. Clymer, well-known author for the screen, has been engaged by the Yorke-Metro company as scenario writer, and has left New York to join his new associates in Jacksonville, Fla.

"LIFE MASK" IS PETROVA'S NEXT

Unique Mystery Story Characterizes Polish Star's New Vehicle

A decided innovation in the type of film story which Olga Petrova has appeared in during the past few months will mark the release of her third special starring vehicle, "The Life Mask," directed by Frank Crane. Adapted for the screen by Mrs. L. Case Russell from the widely read novel by the anonymous author who is responsible for the sensational story, "To M. L. G.," Madame Petrova's latest picture play is said to be an engrossing mystery drama of much originality. The building of the scenario has been so skillfully handled as to leave serious doubt in the minds of the audience regarding the final outcome of the story until the very last scene has been played on the screen.

"The Life Mask" was directed by Frank Crane, producer of Goldwyn's famous "Thais," and photographed by Messrs. Lane and Harris. The story has been scenarioized by Mrs. L. Case Russell, responsible for Madame Petrova's second vehicle, "The Light Within." It is scheduled for release through the exchanges of the First National Exhibitors' Circuit, during the month of March, being number three of the eight starring productions in which the famous Polish star will appear during the current film year.

EMPEY BUSY AT CAMP WHEELER

Director North Reports Progress on "Over the Top"

Albert E. Smith, president of the Vitagraph Company, is in receipt of dispatches from Director Wilfrid North announcing that he, with Sergeant Arthur Guy Empey and other members of the "Over the Top" company, commenced work on the exterior scenes of the big patriotic production immediately upon arrival at Camp Wheeler, the regular army post at Macon, Ga., where, by special arrangement with the United States War Department, all the trench scenes will be filmed subject to the approval of the government.

Sergeant Empey commenced at once the selection of regular army men to appear with him in the raids and trench scenes which comprise the big moments of the picture. Under his direction the men will receive the same training as those assigned for selected service in France. While his forces are being whipped into shape and rehearsed for the scenes of the story, Sergeant Empey will pick his locations and order such changes as are necessary to follow the plans which he has been mapping out prior to receiving the permission of the government to use the cantonment.

While Empey is occupied with his men, Director North is filming the scenes in which Empey does not appear. These include the incident of the coward reborn with the spirit of bravery which is so graphically described by the soldier-author in his book, "Over the Top." As was recently announced, James Morrison has been specially engaged for the role of Craven, after Albert E. Smith had tried out no less than twenty-eight actors for the part.

THOMAS BRET ENGAGED

National Corporation Secures Able Scenario Editor

Thomas Bret, who was responsible for the catchy and witty titles in most of the Drew comedies, has been engaged by Harry L. Reichenbach, for the National Film Corporation to act as scenario editor and title writer for the Capitol Comedies, in which Smiling Billy Parsons is to appear and which are to be released through Goldwyn.

"Billy's Baby" and "Billy's Predicament," the two completed comedies, are now under way and will reach the Goldwyn exchanges weeks ahead of the first release date.

Louis Zellner, Walter Shrock, Tom Bret and several other successful comedy writers have already been placed under agreement to submit a number of stories to Parsons.

"DOGS OF WAR"

The outstanding feature of the Hearst-Pathe News No. 14 are some striking scenes from France and Belgium. Those from France show the real "dogs of war" at work under fire, racing to and fro over "no man's land" in search of the wounded. Shells explode near them but do not prevent them from carrying out their duties. One dog is shown at the conclusion of a successful search. A wounded French officer is lying on the ground unconscious. The dog seizes the man's cap and races away with it to the stretcher bearers as a token that he is to be followed to the owner.

The scenes from the Belgian front show King Albert, one of the heroes of the war, being visited on the battle front by General Petain of France, another popular hero. The visit is concluded by a review of the remnants of that Belgian army which saved democracy from the German invaders. These views are not only strikingly interesting but very beautiful.

Rain or Snow, Hot or Cold, the Unvarying Success of Past Pearl White Serials Proves that

THE HOUSE OF HATE

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PEARL WHITE

is recognized by the press of the nation, by exhibitors and by the public to be the greatest of box office attractions. In

ANTONIO MORENO

Pathe has given to her the most popular leading man she ever had.

With the Pathe experience in serials, with direction by George B. Seitz, the director of "The Fatal Ring," with story by Arthur B. Reeve, the author of the "Craig Kennedy" stories, and Chas. A. Logue, with scenario by B. Millhauser who wrote the scenarios of "The Fatal Ring," and with super-feature production by the Astra, the result is a serial of which Pathe is justly proud!

"The House of Hate" is fascinating and exciting to the last degree. Book it!

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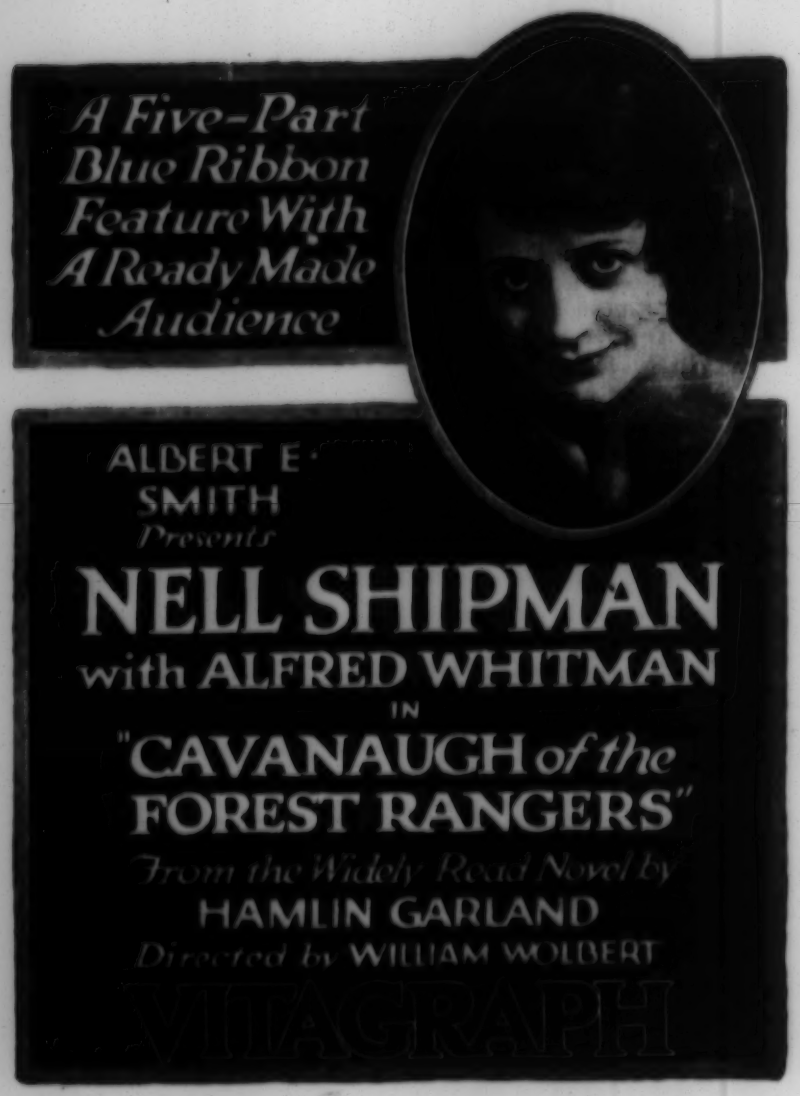

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A WOMAN BETWEEN FRIENDS, by Robert W. Chambers
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"BLUE BIRD" TO BE EASTER RELEASE THROUGH ARTCRAFT

Eighty Theaters Are Already Booked for Screen Version of Maeterlinck's Famous Work

An announcement from the Famous Players-Lasky Corporation, issued last week, establishes the release date of Maeterlinck's, "The Blue Bird," which has been produced on the screen for Artcraft, under the direction of Maurice Tourneur. After a private showing to the executives of the company, it was decided that this film, which is said to present a most elaborate version of Maeterlinck's famous play, will be offered as a Special Easter Release under the Artcraft trade-mark, making a particularly appropriate cinema for this time of the year.

Already eighty of the finest theaters in the country, stretching from S. L. Rothapfel's Rivoli in New York to Grauman's new million dollar cinema palace in California, have arranged for the screen debut of the world-renowned subject and preparations are being made by prominent exhibitors, for fitting presentations of a special nature. The executives of the Famous Players-Lasky organization are highly enthusiastic over the screen visualization and have decided on a pretentious exploitation plan. A special music score by James R. Bradford, is now under way and everything is being done to give the film an elaborate presentation of an unusually artistic and dignified scale in accord with the high standard of Maeterlinck's piece.

The popularity of "The Blue Bird," which is of international magnitude, makes the film an immediate drawing card of exceptional force. The merit of the cinema itself, however, it is expected, will more than duplicate the fame of the stage offering in this country and abroad. Considered the world over as a literary and dramatic masterpiece, this subject proved one of the greatest achievements of the celebrated Belgian poet and dramatic author. The fantastic play pleased young and old alike in this country as well as in Europe. In London, it originally opened at the Budoir Theater in December, 1909, where it created a sensation and attracted devotees of the true dramatic art and further enhanced the fame of Maurice Maeterlinck. Proclaimed a wondrous production of great scenic magnitude, this play was presented in ten scenes and took four hours to portray. With its American appearance in New York at the New Theater, the production was revived with two additional scenes, in February, 1911.

In speaking of the screen version, Jesse L. Lasky, head of productions of the Famous Players-Lasky Corporation, said: "After negotiating for this subject more than two years, we were finally able to produce it on the screen. To stage our elaborate motion picture adaptation, we selected Maurice Tourneur, the accomplished producer of various artistic cinema triumphs. A master of screen craft, the talented French director has always displayed in his films a certain touch of the artist which have made them exceptionally distinctive. The important task of preparing the scenario for this gigantic cinema was entrusted to Charles Maigne, whose work in connection with the production of other notable Artcraft pictures, speaks well for what may be expected of him in 'The Blue Bird' when it is released."

BLUE RIBBON FEATURES FOR APRIL

Vitagraph's "Best Authors" Policy Brings Big Names to Program Schedule for April

Vitagraph Blue Ribbon features for April are announced as follows.

April 1—Gladys Leslie in "Little Miss No-Account," written by Edward P. Swaney, directed by William P. S. Earle.

April 8—Alice Joyce in Robert W. Chambers' famous novel, "The Business of Life," directed by Tom Terriss.

April 15—Earle Williams, supported by Grace Darmond, in George Barr McCutcheon's novel, "The Man from Brodney's," directed by Thomas Mills.

April 22—Harry Morey with Florence Deshon in "A Batchelor's Children," written by William Addison Lathrop, directed by Paul Scardon.

April 29—Nell Shipman with Alfred Whitman in "The Girl from Beyond," by Cyrus Townsend Brady, directed by William Wolbert.

"The Business of Life," in which Alice Joyce will appear, is the famous Robert W. Chambers novel which ran serially in *Cosmopolitan Magazine* with its million circulation, and which has since run up into the hundreds of thousands in book sale.

George Barr McCutcheon is another author whose name is a potent box office attraction. "The Man from Brodney's," in which Earle Williams will appear with Grace Darmond, is one of McCutcheon's best known stories, and Vitagraph urges exhibitors to make the most of the opportunities which its "best authors" policy is giving them.

Cyrus Townsend Brady has contributed many of his most successful stories to the Vitagraph program, and in "The Girl from Beyond," in which Nell Shipman will appear with Alfred Whitman, he keeps apace with the dramas that are always looked for from his pen. When it is remembered that Dr. Brady is the co-author with J. Stuart Blackton of Vitagraph's phenomenal serial, "The Fighting Trail," and with Albert E. Smith, the Vitagraph president, in the writing of "Vengeance—and the Woman," and "The Woman in the Web," Vitagraph's latest serials, his gift of dramatic construction will be readily appreciated.

Taking merely the January, February, March and April Blue Ribbon feature programs of Vitagraph, Albert E. Smith's "best authors" policy finds expression in the works of such authors as Earl Derr Biggers, George Randolph Chester and Lillian Chester, Robert W. Chambers, William Addison Lathrop, Hamlin Garland, Shannon Fife, Will Harben, O. Henry, George Barr McCutcheon and Cyrus Townsend Brady

ALICE BRADY APPEARS IN PERSON

Select Star's Presence at Loew Theaters Proves Great Drawing Card—Delights Crowds with Songs and Monologue

Versatile Alice Brady has been giving a shining example of "how to live on twenty-four hours a day" ever since, in a spirit of willingness she consented to oblige Loew Theater patrons by appearing in person at theaters where her pictures are being shown.

Miss Brady began her whirl around the circle by appearing at the Loew house in Providence, R. I., Feb. 11. In Providence, Mayor Gainor received the popular little actress upon her appearance at the Emery Theater, where Miss Brady delighted the crowd with a monologue followed by a song revue.

Returning to New York Miss Brady spent a busy day at the studio on Tuesday and also on Wednesday, and on Wednesday night appeared at the Loew Theater in New Rochelle where "Woman and Wife," the second of her Select Pictures, was being presented. Here, practically the same program was followed out, and with the same result. Friday found the star at the Loew Theater in Newark, "Woman and Wife" again being the picture on the bill.

This rounded out Miss Brady's personal appearances for the week, but these three special occasions are only the beginning of the Select star's speaking and singing program. During the week of Feb. 18, Miss Brady will appear in twenty-eight of the Marcus Loew Theaters in Greater New York within five nights. The first of her personal appearances will be at the New York Theater, where "Woman and Wife" will be presented as the Monday holiday bill. An elaborate advertising campaign has been launched to announce the coming of the star.

The announcement of Miss Brady's appearances at the Loew Theaters has brought a flood of requests to her company, Select Pictures Corporation, for personal appearances elsewhere. Most of these, of course, both star and producer will be compelled to refuse, as Miss Brady has a very busy production schedule prepared for her at the Fifty-sixth Street studio, where she is now completing the fourth of her Select Pictures, a Russian story which is being directed by Charles Miller, and the final title of which has not been chosen.

BIDS ARE RECEIVED

Territorial Buyers Want "Crucible of Life"

Following the private premiere given "The Crucible of Life" recently by General Enterprises, Inc., several bids for the various territories were received by Arthur H. Sawyer and Herbert Lubin who are sponsoring the film.

It was announced last week that the production had been disposed of for Australia and New Zealand to George Moyer, prominent English dealer in feature films who was present at the showing and dinner. In addition to this, arrangements have been made for the entire foreign distribution of the seven-part General Enterprises, Inc., picture with J. Frank Brockliss, Inc., of New York. This contract was consummated by H. A. Gillespie, president of the Brockliss organization, who attended the private premiere of "The Crucible of Life."

TITAN COMPANY LEASES PROPERTY

Castle Hill Offers Many Advantages for Picture Production

SPOKANE, WASH. (*Special*).—The Titan Feature Photoplay Company, recently organized here to produce films, has leased a tract of land in the western part of the city for studio purposes. The property is known as Castle Hill and comprises several acres of ground, a picturesque large dwelling, summer house, farm house, garage, sheds and other buildings. Everything is virtually new as the original builder never occupied the dwelling. The location will give immediate access to some most desirable scenic spots. Alterations and new construction have been started.

Four hundred and fifty of Spokane's citizens laid aside commercial pursuits for a couple of hours, Feb. 5, to be guests of the Washington Motion Picture Corporation at a luncheon given in the company's new studio in the eastern part of the city. Autos carried the crowd to the grounds. Luncheon was served in the large property room which was crowded to overflowing. Musical numbers were given during the repast, following which officials of the company made brief addresses, telling of the hopes and plans of the concern. The guests inspected the plant and were particularly impressed with the scale on which everything is being constructed.

TITLE CHOSEN

"New York, or Danger Within" in Vitagraph Picture

Albert E. Smith, president of the Vitagraph Company, announced last week that the title of the big, patriotic, American picture which Vitagraph is making in conjunction with the State Defense Council of New York, will be "New York, or Danger Within."

Corinne Griffith is to be the star of the picture, with Webster Campbell and Marc MacDermott also featured with her. Governor Charles S. Whitman, of New York, also appears in the picture, which is designed to show the nation how New York State has protected itself against the intrigues of Teutonic foes within our borders.

The military and civil officers of the New York State government have worked in close co-operation with President Smith and John Robertson, director of the picture, in order to insure accuracy in the presentation of the most elaborate defensive and protective machinery maintained by any state—that is, any organization other than the Federal government itself.

WILL COVER WORLD

Mutual's Screen Telegram to Gather News from All Quarters of Globe

A staff of cameramen and camera correspondents who will supply the materials for the making of the *Screen Telegram*, the Mutual Film Corporation's twice-a-week news release, is being organized with such rapidity that before the publication of the first issue, on Sunday, March 3, every source of news film in the world will have been covered.

Numerous subjects available for use in the *Screen Telegram* have been received at the laboratory and arrangements are being made for the handling of up-to-the-minute happenings until a few hours in advance of the time set for shipping the completed news films to the various Mutual exchanges. In planning the make-up of the *Screen Telegram* the same methods are being pursued as in the making of the news columns of a newspaper.

ANOTHER SELECT BRANCH

New Orleans Office Under Management of J. S. Taylor

In order better to take care of its augmented business in that territory, Select Pictures Corporation has just opened a new exchange in New Orleans. This makes the total number of Select branches throughout the United States proper twenty-one.

The New Orleans branch has been placed under the management of John S. Taylor, who was formerly associated with Branch Manager C. C. Ezell in Select's Dallas exchange. The new Select branch will take care of the States of Mississippi and Louisiana, which heretofore had been respectively served from the Atlanta branch under Manager Walter J. Price, and the Dallas branch under Mr. Ezell.

MISS LIVINGSTONE MOVES

Beulah Livingstone, personal representative for Olga Petrova and publicity representative for Comstock, Elliott and Gest musical attractions, "Oh, Boy!" "Oh, Lady! Lady!!" and "Leave it to Jane," has removed from the Times Building to the little green frame house, which used to be the home of Jenny Lind at 125 West Fortieth Street. Miss Livingstone has converted the house into studio-offices and Agnes Smith and Alison Smith, well known newspaper and magazine writers, will make their office headquarters here.

Miss Livingstone is writing a series of novelizations of the eight Petrova pictures. The story of "The Light Within" will appear in April *Photoplay Magazine*. "The Life Mask," in the forthcoming issue of *Photo Play World*, and the fourth Petrova picture, the scenario of which is by George Middleton, will probably appear in the *Photo Play Journal*.

Goldwyn Pictures

Begin Your Great "Spring Drive" with This Mae Marsh Production

MILLIONS of Americans like Mae Marsh best in gripping, emotional drama. Her tremendous reputation is due to her unrivalled ability to *reach the human heart.*

She commands the *smile* and the *tear.* She makes audiences *feel* the incidents she lives on the screen.

Harold Edel, Managing Director of The Strand Theatre, New York, says: "The Beloved Traitor emphasizes what I have said before: All exhibitors owe thanks to Goldwyn for the consistency and maintained strength of its productions. Here again is the Mae Marsh the public loves best."

A nation-wide and assured-in-advance following awaits your presentation of

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Released everywhere: February 24.

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GOVERNMENT APPROVES

First Episodes of "A Daughter of Uncle Sam" Passed in Washington

The governmental stamp of approval has been given "A Daughter of Uncle Sam," the Jaxon serial, as the result of the action of the Committee on Public Information in passing for release the early episodes of the serial. No changes were ordered in the story by the members of the Division of Pictures which reviewed the production, according to word received by General Film Company.

Because of the exposes made in the serial, the Governmental Bureau has been much interested in reviewing "A Daughter of Uncle Sam." The popular manner in which the serial has been produced is indicated by the act of the committee in giving its unqualified approval. As rapidly as the concluding chapters of the sensational feature are edited and titled they will be shown in Washington for the benefit of the Committee on Public Information.

WORLD PICTURES BRADSTAGE

WORLD-PICTURES
present
ALICE BRADY
in
"The Spurs of Sybil"

Story by Louise Winter
Directed by Travers Vale

A SERIES YOU'LL HAVE TO READ FOR BOX OFFICE REASONS

A Hundred Ways to Make the Theater Pay—

BEGINNING IN THE MIRROR NEXT WEEK AND CONTINUING 12 WEEKS THEREAFTER

For a number of consecutive issues the Mirror will publish under the above title a series of one-minute flashes on theater management written by Arthur Edwin Krows, author of "Play Production in America," a man who has studied them first-hand with the biggest producing and distributing firms in motion picture and legitimate fields. During wartime, when all theaters must be run on a conservation basis, no more timely subject could be brought to your attention. Whether you have been in the business one year or fifty, you will find something here that will give you a new angle on working methods.

INCIDENTALLY, THIS IS A GOOD TIME TO SUBSCRIBE :: :: ::

FIRST CHAPTER OF NEW PATHE SERIAL.

"The House of Hate" Tops Program for March 3, Which Is Augmented by Baby Marie Osborne Feature

These are two outstanding features on Pathe's program for the week of March 3—the latest Baby Marie Osborne Gold Rooster Play and the first episode of the big new serial, "The House of Hate." Baby Marie Osborne stars in "Daddy's Girl," produced in five parts by Diando.

The outstanding feature of this picture is human interest. It is a charming story of childhood with also a strong dramatic element which gives good action. Little Sambo, the colored boy, who has made such a hit in recent Baby Osborne pictures, has a prominent part in the cast and repeats the success which he achieved in "The Little Patriot." Herbert Standing, the celebrated actor in the spoken drama, is in the cast, as is Marian Warner, who has played in many of these Baby pictures.

Indications point to "The House of Hate" as the biggest serial Pathe has ever released.

"The Hooded Terror" in "The House of Hate" is said to be a stronger mystery character than the "Laughing Mask." Born of the lust for profit out of blood, he starts through the fifteen episodes seeking to kill the beautiful heroine. With an irresistible pull this combination of a leading serial star, one of the most popular actors on the screen, a baffling mystery and feature production, will bring back your audiences for fifteen weeks. Pathe has spared no expense to make "The House of Hate" a serial masterpiece. The settings are as lavish and the lighting as fine as in the highest priced features.

Doris Kenyon stars in the fifteenth episode of "The Hidden Hand," "The Girl of the Prophecy," with Mahlon Hamilton, Arline Pretty and Sheldon Lewis. In this chapter the mystery of the girl of the prophecy is disclosed. Doris's identity is established and the "Hidden Hand" is revealed. It is intensely interesting from start to finish.

Ruth Roland stars in the seventh of the "Price of Folly" dramas, entitled "The Rebound," with Frank Mayo. This is a strong drama with a happy ending. The young girl is tricked into a fake marriage by a man who is later defended in a court of law by another who loves her. At the trial his real wife turns up and reveals his perfidy.

Harold Lloyd appears in "A Gasoline Wedding," a one-reel comedy produced by Rolin. An interesting split-reel is made up of Yellowstone Park, Its Geysers, and Buxton (Derbyshire, England).

An International Cartoon and Educational split-reel release and Hearst-Pathe News No. 21 and 22 round up this program.

GRAPHIC WILL PRODUCE BIG FEATURES

Corporation in Which W. R. Hearst Is Interested, Plans to Make Films for International

An event of unusual interest to the amusement world is announced in an arrangement entered into whereby the Graphic Film Corporation, a concern in which William Randolph Hearst is interested, becomes the producing company for the International Film Service Co., Inc.

Bigger, better, more artistically conceived feature pictures, with big stories for their themes, are among the far-reaching plans of this combination, and the r exceptional facilities for turning out pictures of this type make the advent of importance to exhibitors and picture-goers.

Ivan Abramson, president of the Graphic Company, has won a unique reputation by the originality and artistry of his productions. His idea is that the moving picture fan is just as enthusiastic a lover of real art in pictures as the lover of music who attends the same opera season after season, and that the photoplay reaching the dramatic and artistic heights will have a longer life than the average so-called feature. With the product of the foremost writers of the day at his command, whose works originally appeared in the eight magazines owned by Mr. Hearst, big results are anticipated. The first picture announced by the International, under the new arrangement, to be released about March 15, is entitled "Moral Suicide" and is awaited with interest.

BACKER OPENS MODEL STUDIO

New Plant on Thirty-Eighth Street Inspected by the Press

A luncheon was tendered the representatives of the trade press at the Hotel Chatham, Feb. 14, by George Backer and Gerald F. Bacon, president and vice-president and treasurer, respectively, of the recently organized Bacon-Backer Film Corporation. After the luncheon the party was taken on a tour of inspection of the firm's new studio at 230 West Thirty-eighth Street.

This studio, which was constructed under the personal supervision of Mr. Backer and Mr. Bacon, was built near Times Square because Mr. Backer appreciates that such a location will effect a saving in time in enabling the players to reach it quickly; and to secure immediately whatever materials are necessary in the making of a production.

Those who viewed the studio, which is three stories in height and of brick and fireproof, pronounce it a model of compactness and arrangement, comfort, appearance and utility. The floor space for "shooting" is 92 by 40 feet; the lighting apparatus complete and the last word in modern accomplishment, and all else is afforded in the way of essentials for efficient production.

The carpenter-shop, property room and offices are laid out with consideration for both efficiency and convenience; and the individual dressing-rooms for players and extras are large, airy and attractive. Also there are shower-baths and closets.

The first feature to be produced by the new company was started Feb. 17. The story is a picturization of a successful play by a distinguished playwright, and may or may not be given the title which the play itself carried. The cast is a notable one, directed by Perry Vekroff.

Mr. Bacon is to devote his attentions to the selection of plays and casting. Mr. Backer will act in an advisory capacity in all matters, but will give special attention to the settings and their proper presentation.

At Leading Theaters

"RAFFLES" AT STRAND

The Strand Theater presents two exceptional attractions this week. John Barrymore is seen in "Raffles, the Amateur Cracksman," a screen version of E. W. Hornung's popular novel and stage play. Mr. Barrymore has a role that suits his peculiar style of acting better than any in which he has hitherto been seen on the screen. As the gentleman thief he has exceptional opportunities to do both serious and comic work. The star is supported by an excellent cast including Kathryn Adams, Frederick Perry, H. Cooper Cliffe, Christine Mayo and Evelyn Brent. The inimitable Marie Dressler is seen in her latest comedy-farce entitled "The Agonies of Agnes," said to be the funniest and best constructed comedy yet projected on the Strand screen. A scenic study in natural colors, is a picture taken along the Riviera, Italy. The Topical Review contains some very interesting pictures, just received from France of General Pershing's troops at the front and other interesting war pictures, as well as the latest news pictures of interest taken at home and abroad. On the musical program are Don Alonzo Zalaya, the talented Nicaraguan pianist, whose masterly playing delighted the Strand audiences a couple of years ago. He plays Tescheftzky's *Etude de Concert* in F sharp. Grace Hoffman, the popular coloratura soprano, sings the "Shadow Song" from "Dinorah." The Symphony Orchestra plays "The Evolution of Dixie." Carl Edouarde conducts.

ELSIE FERGUSON AT RIVOLI

Elsie Ferguson, whose success on the screen has more than equalled her achievements on the stage, is seen at the Rivoli in "The Song of Songs" for the current week. Theater-goers here are familiar with Edward Sheldon's play, from which Charles Maigne made the Artcraft screen version for Miss Ferguson, and many others have read the original Sudermann novel from which Sheldon adapted the play. Cecil Fletcher, Crauford Kent, Frank Losee, Corinne Uzell and Robert Cummings are prominent in the cast. The direction was the final task completed by the late Joseph Kaufman. An added feature of the program is the third installment of "Hunting Big Game in the North," a series of unique scenes from the polar circle. The Rivoli Orchestra plays selections from Puccini's "Madame Butterfly" as its overture. Hugo Riesenfeld and Erno Rapee alternating at the conductor's stand. Helena Morrill, light opera prima donna, sings "When You Are Away" from "The Only Girl," by Victor Herbert, supported by the Rialto Male Quartet. The quartet itself renders "Jerusalem Mawnin'," an old negro folk song, and "We'll Never Let the Old Flag Fall" by M. E. Kelly. Mr. Rothapfel's interesting Animated Pictorial keeps spectators abreast of the world's news; there is a comedy picture as usual, and two Helen Moller pupils dance to Fritz Kreisler's "Caprice Viennoise."

SMILING "BILLY" PARSONS
In Goldwyn Comedies

W. S. HART FEATURE

William S. Hart, divested of sombrero and "chaps," appears at the Rialto this week in "Blue Blazes Rawden," a new Artcraft picture in which, as a change from his familiar "bad man" characterization he plays a lumber camp boss of the Canadian Northwest. J. G. Hawks, the author, has drawn some vigorous, manly types of the sort who brave the hardships of the timber country and has placed them in situations of fine dramatic intensity. Maude George, Gertrude Claire, Hart Hoxie, Robert McKim and other capable players make up the supporting cast. The picture was directed by Hart himself, under the supervision of Thomas H. Ince. The Rialto Orchestra renders the overture to "Martha," by Flotow, conducted by Hugo Riesenfeld and Nat. W. Finston in turn at different times during the week. Albert Pellaton, basso, sings "Love's Sorrow," by Shelley. Sascha Fidelman, concert master of the orchestra, renders Drdla's "Souvenir." As an added number the orchestra plays the "March of the Boyas," by Halvorsen. The Rialto Animated Magazine, edited by Mr. Rothapfel, provides pictorial news and film novelties of all sorts, and a comedy feature, together with an educational subject completes an attractive program.

"TARZAN" RUN EXTENDED

The engagement at the Broadway Theater of "Tarzan of the Apes," under the auspices of the National Film Corporation of America, is continuing at the pace set the first week. The engagement has been extended from four weeks, as originally intended to eight weeks, the National concern, through Harry Reichenbach exercising its option on the house for that period.

It is probable that "Tarzan of the Apes" will be booked in the first class theaters throughout the country, an attractive proposition having been offered by two big legitimate theatrical concerns.

Under the supervision of Thomas H. Ince, William S. Hart is now working on the production of "The Tiger Man," his fifth picture for Artcraft release. He is directing the picture himself.

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WILLIAM RUSSELL HEADS MUTUAL BILL

"The Midnight Trail" to Be Released Feb. 25 on Schedule Including Billie Rhodes Comedy and a Mutual Weekly

"The Midnight Trail" is the title of the forthcoming William Russell production, which will be released by Mutual, Feb. 25. The picture was made by the American Film Company, Inc., under the direction of Edward Sloman, who directed "In Bad," "New York Luck" and "Snap Judgment."

In "The Midnight Trail," "Big Bill," as the popular star is called by his admirers, is seen as a young man of virile and volatile temperament in whom the spirit of adventure and romance is rampant. Inspired by the thrillers of his favorite author, Conan Doyle, he poses as an up-to-date Sherlock Holmes and sleuths on the trail of jewel thieves, in order to meet the beautiful daughter of a minister who has been robbed and get the inside track in the game of hearts.

"Up In the Air" is the title of the Strand comedy release of Feb. 26 in which Billie Rhodes is featured. This is a typical Rhodes comedy with the effervescence of youth scintillating in some sparkling action. Mary is seen in a daring flight in an aeroplane with her sweetheart, to whom her father objects strenuously. With the aid of her chum who captivates the aged and wealthy suitor favored by father, Mary finally takes the matrimonial "flight" with her sweetheart.

Mutual Weekly is released on Feb. 25, and covers events of significant interest in the United States with some special pictures from the war zone.

PUSHING WORK ON PARAMOUNT FILMS

"The Lie," Starring Elsie Ferguson Is Finished and "The Resurrection," with Pauline Frederick, Nears Completion

At the Fifty-sixth Street studios of the Famous Players-Lasky Corporation Pauline Frederick is again monopolizing most of the floor space with the big settings of "The Resurrection," a Paramount picture, adapted to the screen by Charles E. Whittaker from the story by Count Leo Tolstoi. Last week the company went to Mineola, L. I., where the big golf links had been converted into Siberian scenes.

Much interest is being manifested in this production, as the works of Count Tolstoi have shed great light upon the conditions which have existed in Russia for centuries, and "The Resurrection" was considered his greatest effort in this direction, which finally bore fruit in the overthrow of the despotic government and the conditions which exist in that ill fated country to-day.

At the Fort Lee, N. J., studio, Director Maurice Tourneur is rushing "Prunella," another Paramount picture, to completion, and Marguerite Clark, the star, is putting in some long hours in order to finish the production this week and make up for some of the time lost on account of fuelless days. It has fallen to Tourneur's lot for some time past to handle big productions, and following the massive Maeterlinck picture, "The Blue Bird," the settings in "Prunella" are occupying the entire studio. Owing to the peculiar nature of the story the exteriors are being taken inside, and everything has been specially constructed.

The property department and carpenter shop are busily engaged in getting together the settings for the new Elsie Ferguson picture, which will occupy the studio next week. Miss Ferguson has finished "The Lie," for Artcraft release, at the Fifty-fourth Street studio, under the direction of J. Searle Dawley. The sensational story was adapted by Charles Maigne from the play by Henry Arthur Jones, and Miss Ferguson plays the stellar role of Elinor Shale.

When Billie Burke was working on "Eve's Daughter," Pauline Frederick went to Florida to film the exterior scenes of "La Tosca," and now the tables are turned for Miss Burke has just departed for the land of sunshine to work in her new Paramount subject, "Let's Get a Divorce," the story written by Anita Loos and John Emerson. It provides a romantic comedy-drama for the star, who plays the role of a girl obsessed by romantic ideas which continue to exist after she has married an estimable man.

Ann Pennington is taking a few days' rest following the completion of "Sunshine Nan," for Paramount release, in which the dainty little star interpreted a strenuous part, covering a wide range of acting. The picture will prove a surprise for it begins with amusing "kid" incidents and later develops into melodrama. The exact date of release has not been set, but it will be some time in March.

SPECIAL SHOWING FOR "EAGLE'S EYE"

Flynn Serial to Be Exhibited in Hotel Biltmore Feb. 22

A special showing of the first three episodes of "The Eagle's Eye," the twenty episode serial expose of the plotting and intrigues of the Imperial German Government in America, written by William J. Flynn, recently retired Chief of the United States Secret Service, for representatives of patriotic societies in New York City, will be given in the grand ballroom of the Hotel Biltmore, at 2:30 o'clock in the afternoon of Feb. 22, Washington's Birthday. The invitations for the event were issued last week.

Since the private showing at the Strand Theater of the first three episodes there has been an insistent demand on the part of friends of Chief Flynn, and from other sources for an invitation showing. Because of the authenticity of the revelations made, due to the former position of the author, the interest in it has been intense.

In announcing the showing Chief Flynn said: "I have arranged this private showing because I desire the opinion of Americans as to the value of this production as a means of creating a greater patriotism and inspiring a more intense loyalty. A prominent motion picture exhibitor, controlling a great number of theaters, has criticized 'The Eagle's Eye.' He claims its revelations of Imperial German intrigue, espionage and propaganda in America 'would be too great a contrast to the thoughts and opinions of his German patrons.'"

NOVELTY SINGLE REELS

The novelty film feature announced some weeks ago by the Merkel Film Company of Cincinnati for General Film release is attracting unusual attention from exhibitors who are in search of new and unusual short length features for their program. These subjects, as a result, are being widely booked. The first release consists of three items—a war cartoon with a punch, entitled "Me and Gott"; animated pictures of a number of the country's most popular heroes, and a third novelty entitled "Four Famous Battles of the Civil War."

"ROUND UP" GOES BIG

Pathe's "The Round Up" is going big, playing to exceptional business in many cities. The Strand Theater, Pasadena, Cal., and the Plaza Theater, San Diego, report unusual receipts.

BEATING CONGRESS TO IT

Beating Congress to it in the saving of daylight, a new working schedule will go into effect at the studio of World Pictures on the first of March. This schedule provides for the beginning of work each day at the studio one hour earlier than is now the case. Instead of beginning work at 9 o'clock in the morning, the studio will begin to hum with activity at 8 o'clock—this change being made for the reason that it gives the studio workers an additional hour of daylight in which to work, thereby cutting off an hour in the evening in which lights would otherwise be burned.

COLOR FILM TO TOUR COUNTRY

"The Gulf Between" Is Booked in Leading Theaters

Announcement is made that the Technicolor Motion Picture Corporation's production, "The Gulf Between," will be presented on tour under the general direction of C. A. Willat. The first engagement will be played at the Majestic Theater, Buffalo, N. Y., during the week beginning Feb. 25.

During a recent demonstration given at the Aeolian Hall in this city, it was the general consensus of opinion that in "The Gulf Between" the Technicolor Corporation has accomplished two things—the mastery of a process by which color values can be reproduced and the adaptability of the process to the regulation photoplay story. The going through with a regular drama, with its interiors, closeups, and other exactions put the new process to a severe test, and Technicolor most pleasingly and effectively met every requirement. The Technicolor process is the work of a Boston firm of engineers and scientists, Kalmus, Comstock & Wescott, Inc., their work extending over a period of five years.

An important factor in the entertainment to be offered is the drama itself, a romantic and stirring story of love and adventure, and built with a view of exhibiting the marvelous beauty and appeal of photography in nature's own colors. A most capable company is engaged in the telling of the story with Grace Darmond and Niles Welch, each firmly established as screen favorites of the highest order, in the leading roles.

Presented in the leading theaters this picture must attract unusual attention. The tours will be under the business management of Ernest Shipman.

U. S. WILL SHOW "DAMAGED GOODS"

Mutual Production to Be Exhibited in Army Camps

Richard Bennett, the actor now starring in "The Very Idea," at the Garrick Theater in Chicago, sat through a special screening of his world famous play, "Damaged Goods," a few days ago at the Mutual projection room and saw himself act.

The famous actor expressed satisfaction that preparations are being made by the War Department of the United States to have the play presented in naval and military camps as an inspiration to right living.

Mr. Bennett fought for more than a year before he was able to get a theater in which to present "Damaged Goods," at last securing the Cohan and Harris Theater, New York, where the production scored an instantaneous success. Since Mutual launched the picture in 1915 it has been widely discussed.

Mr. Bennett said: "The fact that the United States Government is arranging to have the pictorial version of the play exhibited in military and naval reservations is evidence enough of recognition that it teaches a needed lesson in a convincing way."

BURSTEIN IN NEW YORK

Louis Burstein, president and general manager of the King-Bee Films Corporation, has arrived in New York from Hollywood with the latest Billy West-King Bee comedy, entitled "The Orderly," which will be released March 1. Mr. Burstein is here on private business and for a meeting of the directors of the King-Bee Films Corporation. He will return to Hollywood Feb. 18.

LATEST KLEVER KOMEDY

The newest Klever Komedy presenting Victor Moore will be a Paramount release on Feb. 25, entitled "Some Professor," written by Robert James and directed by Harry Jackson. The scenes of this picture are laid in a seminary, and a bevy of pretty girls take part in the rapid comedy action. The supporting cast includes D. L. Don, Emma Littlefield, Charlotte Gray and Harry Foy.

REPORTS GOOD BUSINESS

Notwithstanding reports of slack business in the foreign field, Edna Williams, special representative of the Robertson-Cole Company of New York and London, to which the foreign territorial rights to the productions released by the U. S. Exhibitors' Booking Corporation have been allotted, reports unusual success in South America.

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WHARTONS RETURN

Directors of "Eagle's Eye" Take Company Back to Ithaca

After a three weeks' stay in New York filming scenes in "The Eagle's Eye," Leopold D. and Theodore W. Wharton of Wharton, Inc., who are producing the picture, have returned to the home studios in Ithaca, N. Y. With two exceptions they were accompanied by the entire company, including King Baggot and Marguerite Snow, and a score of additional people engaged in New York, who will be used in later episodes. George A. Lessey, director.

FEW SUB-TITLES

According to Harry Raver, who produced Edmund Breese's unique story, "The Master Crook," in which Mr. Breese plays the title role, picture audiences will enjoy the privilege of supplying their own sub-titles for his newest production. For, throughout five thousand feet of the story, there are not to exceed thirty explanatory titles, these being spoken by the characters.

REGARDS PICTURE AS BEST ACHIEVEMENT

De Mille Confident of Success of "The Whipering Chorus"

"The Whispering Chorus" in finished. After several weeks of strenuous work, Cecil B. De Mille, director general of the Famous Players-Lasky Corporation, has brought to a conclusion what he believes to be one of his most effective productions.

Given a story, the work of Perley Poore Sheehan, which embodied a drama of the most compelling nature; a scenario prepared by expert Jeanie MacPherson, retaining all the qualities of the original story translated into screen terms with skill and understanding; a cast headed by players of the first rank, including Raymond Hatton, Kathlyn Williams, Elliott Dexter, Tully Marshall and others; having at his command all the tremendous facilities of the great Lasky plant, and bringing to the production the experience, artistic perception, infinite attention to detail, skill in direction and unusual lighting and technical effects, that have made him a past master in screen work, Cecil B. DeMille has undoubtedly developed a photodrama that is expected to rank among the greatest achievements in the art of the cinema.

The fact that the story is being published in *All Story Weekly* simultaneously with its release by Artcraft is an added spur to its popularity. The large circulation of that periodical will serve to attract to the picture thousands who might otherwise fail to take cognizance of its production and release.

TRADE PRESS LUNCHEON

Showing of "The Light Within" Followed by Gathering at Murray's

Following the private premiere of "The Light Within," the second special starring production offering Olga Petrova at the head of her own organization, a luncheon was tendered to the trade press at Murray's restaurant on Saturday, Feb. 9. Among the guests were the following: Wallace Powers, *Morning Herald*; Ben Davis, *Morning Tribune*; Randolph Bartlett and Charles Condon, *Photoplay Magazine*; Peter Milne and Joseph Kelly, *Motion Picture News*; R. W. Barremore and Al Coumier, *Exhibitors' Trade Review*; S. Weller, Harold Rendall and Laurence Reid, *New York Review*; Harry Ennis, *New York Clipper*; Jim Milligen and C. Weltzel, *Moving Picture World*; Jim Beecroft, *Exhibitors' Herald*; Charles Brennon, *Motography*; Dickson Watts, *Sunday Telegraph*; Fritz Tidden, DRAMATIC MIRROR; Joseph Gold, *New York Star*.

Among other guests present were representatives of the First National Exhibitors' Circuit, through whose exchanges Madame Petrova's pictures are distributed, and William E. Rudge, William Barry and Charles Burnell, and from McClure Publications, Inc., A. B. Dick, E. Brown, G. Minnick, Daniel Henderson and Bert Ennis.

ITEMS FROM MINNEAPOLIS

Ike Schlank, president of the Pioneer Film Company of New York, with branch offices in all the main distributing centers throughout the United States, was a recent visitor in Minneapolis.

Harry Graham, manager of the Minneapolis George Kleine System, reports great success with the Edison comedies, "Girls You Know," illustrated by James Montgomery Flagg. This series, showing types of beautiful American women, is causing a great deal of favorable comment throughout the Northwest.

John Elliott, president of the Elliott-Sherman Film Corp. of Minneapolis, reports that nearly all its big productions are booked solid for the next thirty days and some for nearly three months. His recent announcement that the "Birth of a Nation" was available on flat rental basis brought an avalanche of requests for bookings, with the result that few open dates remain. Mr. Elliott states that since the recent run in Minneapolis of Winston Churchill's "Crisis" requests for bookings on that production have been heavy.

Manager Holmes of the Minneapolis Vitagraph branch reports that he has already had a great many inquiries on Vitagraph's big special production to be released in April, "Over the Top," which will star its author, Guy Empey.

Robert Bruce, producer of the Bruce scenic single-reel productions, released through the Educational Film Corp., was a visitor at his home in Minneapolis recently. Mr. Bruce is on his way west to film some Winter productions.

R. L. White, former manager of the Kansas City and St. Louis branch exchanges for the World Film Corp., and more recently connected with the Vitagraph and Kleine exchanges of Kansas City and Des Moines, respectively, has joined the sales force of the Minneapolis Universal Exchange.

CAROLINE BEEDE.

Members of the Florida branch of the Motion Picture Exhibitors' League of America, assembled in convention in Jacksonville last week, paid a visit to Harold Lockwood and witnessed the filmization of several scenes for Metro's screen production of Holman Day's novel, "The Landloper."

PHOTOPLAY FEATURES

FAMOUS PLAYERS-LASKY

PARAMOUNT

A Petticoat Pilot, Vivian Martin, Feb. 4.
The Keys of the Righteous, Enid Bennett, Feb. 11.
The Thing We Love, Wallace Reid, Feb. 18.
Hidden Pearls, Sessue Hayakawa, Feb. 18.
Eve's Daughter, Billie Burke, March 4, and Tom, Jack Pickford, March 4.
The Family Skeleton, Charles Ray, March 11.
Sunshine Nan, Ann Pennington, March 11.

ARTCRAFT

The Song of Songs, Elsie Ferguson, Feb. 11.
Blue Blazes Rawdon, Wm. S. Hart, Feb. 18.
Headin' South, Douglas Fairbanks, Feb. 25.
Amarilly of Clothes-Line Alley, Mary Pickford, March 11.

GOLDWYN

Fields of Honor, Mae Marsh, Jan. 14.
Dodging a Million, Mabel Normand, Jan. 28.
Our Little Wife, Madge Kennedy, Feb. 10.
The Beloved Traitor, Mae Marsh, Feb. 27.
The Room Below, Mabel Normand, March 10.

FIRST NATIONAL EXHIBITORS CIRCUIT, INC.

Daughter of Destiny, Olga Petrova, Dec. 23.
The Light Within, Olga Petrova, Feb. 1.
Empty Pockets (Brenon)

GREATER VITAGRAPH

The Other Man, Harry Morey, Grace Darmond, Florence Deshon, Feb. 4.
The Woman Between Friends, Alice Joyce, Marc MacDermott, Feb. 11.
The Wooing of Princess Pat, Gladys Leslie, Frank Glendon, Feb. 18.
Cavanaugh of the Forest Rangers, Nell Shipman, Alfred Whitman, Feb. 25.
The Song of the Soul, Alice Joyce, Walter McGrail, March 4.
The Desired Woman, Florence Deshon, Harry Morey, March 11.
An American Live Wire, Grace Darmond, Earle Williams, March 18.
The Home Trail, Nell Shipman, Alfred Whitman, March 25.

TRIANGLE

Limousine Life, Olive Thomas, Feb. 3.
The Hopper, Wm. Mong, Feb. 3.
Captain of His Soul, Wm. Desmond, Feb. 10.
From Two to Six, Winifred Allen, Feb. 17.
Keith of the Border, Roy Stewart, Feb. 17.
A Soul in Trust, Enid Bennett, Feb. 24.

PATHE EXCHANGE, INC.

SPECIAL (War)

The German Curse in Russia, Jan. 13.

RUSSIAN ART

The Cloven Tongue, Jan. 20.
The Inner Voice, Feb. 17.

PATHE PLAYS

Innocent, Fannie Ward, John Milton, Jan. 17.
Loaded Dice, Frank Keenan, Florence Billings, Feb. 10.
The Naulahka, Antonio Moreno, Feb. 24.

DIANDO

Daddy's Girl, Baby Marie Osborne, March 3.

ASTRA

Vengeance Is Mine, Mrs. Castle, Dec. 16.
Over the Hills, Gladys Hulette, Dec. 30.
The Other Woman, Peggy Hyland, Milton Sills, Feb. 3.

BRENON PRODUCTIONS

The Lone Wolf.
The Fall of the Romanoffs.
Kismet.
The Woman Thou Gavest Me.

GENERAL FILM

JAXON

Pokes and Jabs Comedies.

FALCON

The Clean Gun, Kathleen Kirkham.
Feet of Clay, Margaret Landis, R. H. Grey.
Brand's Daughter, Kathleen Kirkham.
His Old-Fashioned Dad, Daniel Gilfether, Mollie McConnell.
Zollenstein, Viola Vale, Monroe Salisbury.

UNIVERSAL FEATURES

Painted Lips, Louise Lovely, Feb. 4.
New Love for Old, Ella Hall, Feb. 11.
The Flash of Fate, Herbert Rawlinson, Sally Starr, Feb. 18.
Wild Women, Harry Carey, Molly Malone, Feb. 25.

BLUEBIRD

My Unmarried Wife, Carmel Myers, Jan. 7.
Face Value, Mae Murray, Jan. 14.
Broadway Love, Dorothy Phillips, Jan. 21.
The Fighting Grin, Franklyn Farnum, Jan. 28.
The Wife He Bought, Carmel Myers, Feb. 4.
Hands Down, Ruth Clifford, Monroe Salisbury, Feb. 11.
Morgan's Raiders, Violet Mersereau, Feb. 18.
The Rough Lover, Franklyn Farnum, Feb. 25.

WORLD PICTURES

Stolen Hours, Ethel Clayton, Jan. 7.
The Strong Way, June Elvidge, Jan. 14.
The Beautiful Mrs. Reynolds, June Elvidge, Carlyle Blackwell, Jan. 21.
Gates of Gladness, Madge Evans, Jan. 28.
The Divine Sacrifice, Kitty Gordon, Feb. 4.
Broken Ties, June Elvidge, Arthur Ashley, Feb. 18.
His Royal Highness, Carlyle Blackwell, Evelyn Greeley, Feb. 25.

SELECT

Woman and Wife, Alice Brady, Jan.
Ghosts of Yesterday, Norma Talmadge, Jan.
The Marionettes, Clara Kimball Young, Jan.
The Studio Girl, Constance Talmadge, Jan.
The Knife, Alice Brady, Feb.
The House of Glass, Clara Kimball Young, Feb.
The Shuttle, Constance Talmadge, Feb.
By Right of Purchase, Norma Talmadge, Feb.

FOX

Stolen Honor, Virginia Pearson, Jan. 6.
Cupid's Roundup, Tom Mix, Jan. 13.
A Heart's Revenge, Sonia Markova, Jan. 20.
The Heart of Romance, June Caprice, Jan. 27.
Jack Spurlock—Prodigal, George Walsh, Feb. 3.
The Moral Law, Gladys Brockwell, Feb. 10.
The Girl with the Champagne Eyes, Jewel Carmen, Feb. 17.
Six Shooter Andy, Tom Mix, Feb. 24.

STANDARD

Du Barry, Theda Bara, Dec. 30.
Cheating the Public, Jan. 20, 1918.
The Forbidden Path, Theda Bara, Jan. 12.
Les Miserables, William Farnum, Feb. 10.
American Buds, Jane and Katherine Lee, Feb. 24.

PERFECTION FEATURES

EDISON

Salt of the Earth, Peggy Adams, Dec. 17.
The Unbeliever, Feb. 11.

ESSANAY

Sadie Goes to Heaven, Mary McAllister, Dec. 24.
Men who Made Love to Me, Mary MacLane, Jan. 21, 1918.
Uneasy Money, Taylor Holmes, Jan.
Brown of Harvard, Tom Moore, Hazel Daly, Jan.

MUTUAL

Beauty and the Rogue, Mary Miles Minter, Jan. 28.
Who Loved Him Best, Edna Goodrich, Feb. 4.
Jilted Janet, Margarita Fischer, Feb. 11.
My Wife, Ann Murdock, Feb. 18.
The Midnight Trail, William Russell, Feb. 25.

BUTTERFLY

John Ermine of Yellowstone, Francis Ford, Nov. 5.
Fighting Wad, Wm. Stowell, Betty Schade, Helen Gibson, Dec. 3.
The Silent Lady, Zoe Rae, Gretchen Lederer, Dec. 10.
Beloved Jim, Priscilla Dean, Harry Carter, Dec. 17.
Bucking Broadway, Harry Carey, Molly Malone, Dec. 24.

METRO

ROLFE

The Eyes of Mystery, Edith Storey, Jan. 14.
A Weaver of Dreams, Viola Dana, Feb. 18.
Revenge, Edith Storey, Feb. 25.

YORKE

Broadway Bill, Harold Lockwood, Feb. 11.

METRO PICTURES CORP.

Daybreak, Emily Stevens, Jan. 7.
Her Boy, Effie Shannon, Niles Welch, Jan. 28.
Under Suspicion, Francis X. Bushman, Beverly Bayne, Feb. 4.

SPECIALS

Blue Jeans, Viola Dana.
The Legion of Death, Edith Storey.
Revelation, Nazimova.
The Slacker, Emily Stevens.
Draft 258, Mabel Taliaferro.
Lest We Forget, Rita Jolivet.

STATE RIGHTS AND INDEPENDENT

GOLDWYN

The Manxman.
For the Freedom of the World.

CARDINAL

Joan, the Woman, Geraldine Farrar.

GENERAL ENTERPRISES, INC.

The Warrior, Maciste.

FROHMAN

The Witching Hour, Audrey C. Smith, Jack Sherrill.
God's Man, H. B. Warner.
My Own United States.

G. W. GRIFFITH

Intolerance.

WILLIAMSON BROS.

Submarine Eye.

JULES BURNSTEIN

Shame.

SERIALS

PATHE

The Hidden Hand.
The Unmasking (14th), Doris Kenyon, Mahlon Hamilton, Sheldon Lewis, Arline Pretty, Feb. 24.
The House of Hate.
The Hooded Terror, Pearl White, Antonio Moreno, Paul Clerget, Peggy Shanor, March 3.

VITAGRAPH

Vengeance—and the Woman.
The Leap for Life (10th), William Duncan, Carol Holloway, Feb. 25.
The Cavern of Terror (11th), March 4.

JAXON

Daughter of Uncle Sam, Jane Vance, Wm. Sorelle.

KITTY GORDON'S LATEST

Kitty Gordon's next World picture, titled "The Wasp," to be released on the program March 11, is said to be entirely different from any of her previous pictures. It gives the admirers of Miss Gordon an excellent chance to see the highly developed histrionic ability of the English beauty.

ADVERTISING MATTER

The advertising matter for "The Two-Gun Man" in "The Bargain" will consist of two styles each of one sheets, three sheets, six sheets and a wonderful twenty-four sheet; a lobby display consisting of ten 8x10 photographs, with two title cards, six 11x14 photographs and two 22x28 photographs.

In addition to this the W. H. Production Company will put out for the benefit of the exchanges and the exhibitors a twenty-page campaign book on not only this production but on each of the other Hart productions. This book will cover a complete campaign for the exhibitor in order to help him put his picture over.

IN PRODUCING FIELD

According to an announcement last week in a metropolitan newspaper to the effect that she would pay five hundred dollars for the best scenario submitted to her, Beverly Bruce intends to enter the film producing field "on her own." Beverly Bruce is a Montreal society girl, who has starred in vaudeville and stock, is the author of many short stories and articles on the photodrama and winner of half-a-dozen beauty contests.

MIDNIGHT SHOWING

The witchery of Mabel Normand reached out across the continent last week and drew to Quinn's Rialto Theater, in Los Angeles, a large and distinguished audience of professionals. Four hundred motion picture stars, directors, players, personal friends of the Goldwyn star, newspaper critics and some public officials gathered in the theater at midnight to see a special screening of George Loane Tucker's picturization of "Dodging a Million."

WORLD ENGAGES MISS CASTLETON

Film Star Signs Contract to Appear in Feature Pictures

Exhibitors will be interested to learn that Barbara Castleton has signed a long-term contract with World Pictures. The association of Miss Castleton with the World corporation is but a continuance of the policy of the company to star only those actors and actresses possessing a popularity of assured box-office value. Miss Castleton comes to World Pictures with an experience and repute derived from some of the most successful independent productions, and her regular appearance on the World program will cement the favor in which the public holds her.

Director George Irving having been impressed by Miss Castleton's work starred her opposite H. B. Warner in "God's Man." Hobart Henley then obtained her services for the lead in "Parentage," which was followed by the lead in "On Trial," which played over the First Exhibitor's Circuit. "For the Freedom of the World" was the succeeding photoplay in which Miss Castleton assumed a star part; "Sins of Ambition" followed. Then Herbert Brenon selected her to play the principal character in "Empty Pockets." Miss Castleton has played the leading role in the forthcoming "Mothers of Liberty," which has the distinction of being the first patriotic picture endorsed by the United States Government.

PLENTY OF ACTION

"A Pair of Sixes" Offers Good Picture Material

Taylor Holmes is now on the last lap of his latest George K. Spoor feature, "A Pair of Sixes." This picture is said to contain a wealth of swiftly moving action, coupled with an amusing farcical theme. Mr. Holmes is aided in his fun by the singular characterization of Maude Eburne, who, as in the stage version, plays the role of "Coddles."

The production is enacted by an all-star cast. Robert Conness, well known on both stage and screen, plays the role of Nettleton, Holmes's business partner. Cecil Owen, playing a leading part in "Lilac Time," a "legitimate" production featuring Jane Cowl, slips away from his loop theater to appear in an important part in "A Pair of Sixes," and Alice Mann, a favorite among picture fans, plays the romantic character opposite Mr. Holmes.

SARVER JOINS WORLD

Well Known Writer Becomes Head of Scenario Department

Charles Sarver, novelist, short story writer and author of many of the biggest screen successes, has been secured by the World Film Corporation as head of the concern's scenario department.

Mr. Sarver will conduct the department on entirely new lines, embodying in his administration of the large force of authors and continuity writers the supreme fact which his long experience has taught him, namely, that the story is sixty per cent. of a production.

Mr. Sarver comes to the World with a splendid record of success. He has been connected with the New York *American*, New York *Globe* and New York *Press* as city editor, having been engaged by Frank A. Munsey when the latter took over the *Press*.

AFFIDAVIT REQUIRED

ALBANY N. Y. (*Special*).—According to the provisions of a bill introduced in the Legislature last week by Senator James J. Walker, of New York, an application for a motion picture operators' license must be accompanied by an affidavit of a licensed operator showing that the applicant has served as an assistant for not less than six months. Anyone who has operated a machine for not less than six months may present his own affidavit. The licensing authority may require corroboration of affidavit. Permits must be obtained from the license authority to act as an assistant to an operator, but such assistant may not himself operate a machine.

DENISHAWN DANCERS

Ruth St. Denis and Ted Shawn have contributed an effective feature to the J. Stuart Blackton production, "Wild Youth," which is being filmed in California for Paramount, by arranging a special sequence of dances, in which thirty of the Denishawn artists depict with rare skill the allegorical scenes of the play. Dealing as it does with the conflict between youth and age, the Sir Gilbert Parker novel, "Wild Youth," is especially suitable for the introduction of an artistic series of scenes, which present the dancers as a representation of youth, while old age is portrayed by Gustav Seyffertitz and Adele Farrington.

HIS SECOND COMEDY

Don Barclay, comedian in the "Ziegfeld Follies," has begun work on a second Essanay one-reel comedy, the title of which is not yet announced. His first comedy, "Check Your Hat, Sir?" released Feb. 16, shows clearly the comedian's cleverness that made him popular on the comedy stage.

ACTIVITIES OF THE WEEK IN THEATRICAL WORLD

ACTORS' EQUITY ASS'N

Booking Firms Urged to Remedy Cancellation Evils in Far West

Members of the A. E. A. are most earnestly urged to send reliable addresses to the office of the Association.

The last meeting of the Council was held in the Association rooms, 608 Longacre Building, Feb. 12, 1918. The following members were present:

Messrs. Stewart (presiding); Christie, Wise, Deming, Cope, Bruning, De Angelis, Mitchell, Connelly, Coburn, Sills, Breese, Craven, De Cordoba, Arliss, Jennings and Westley.

New members elected: Bert E. Chapman, A. Deen Cole, Emile Detramont, Paul Dulzell, Lorna Elliott, Joseph R. Mason, Emilie Murray, Carrington North, Eugene Stockdale (re-elected), and Lee Kohlmar (reinstated.)

Some members confess that they do not read our monthly *Equity*. They are the losers. The last number met with much commendation, a member of the staff of a newspaper telling us he found cues in it for three articles. The February issue is now coming from the press. Don't miss Wilton Lackaye's account of his visit to the President of the United States as the representative of the A. E. A.; nor Edwin Arden's contribution; nor the spirited expression of Rachel Crothers, president of the Stage Women's War Relief.

We occasionally find it difficult to wire satisfactory replies to members on tour because all of the provisions in the new standard contract are not understood by them. In such cases we do the best we can, leaving the actor free to continue service under protest and to have his rights adjudged by arbitration when he shall return.

More than a few complaints have reached us lately in which members traveling on the Pacific Coast or in the Northwest country protest against lost performances for which deductions are made from their salaries. Upon investigation it has been found that the fault lies chiefly in the privilege of cancellation granted in booking contracts. One company that has suffered much from this cause left New York last Autumn without any open dates. It seems that the local managers of late sometimes choose on the shortest possible notice to put in vaudeville or pictures in place of the "legitimate" attraction which has come three thousand miles or more to play the territory with a metropolitan success. This is a serious wrong not only to actors whose employment it curtails, but to their managers as well, who may be carrying a heavy investment. Theatrical companies are organized to do business by giving performances, not to be laid off in this manner. The heads of firms or corporations that book the large circuits ought to exert themselves to remedy this evil.

It is deplorable that many of our fellow players often allow themselves to become greatly distressed over the comparatively small, not to say *childish*, matter of dressing rooms. Sometimes an entire organization may be thrown out of gear by the insistent unhappiness of some of its members over the quarters assigned them for "making up." As a matter of fact there is no substantial reason whatever for most of the fuss raised in this connection. Let us look for utility first and accommodate ourselves to other conditions in a commonsense way. The public does not care where an actor dresses. "Act well your part, there all the honor lies."

Two different managers have protested to us during the last week because actors in their employ had exercised the right, under contract, to give two weeks' notice. A third communication to the corresponding secretary was from an actor who, having proven himself so satisfactory in his work that he had been awarded an increase of salary, was given the two weeks' notice because it would suit the convenience of the manager, it was claimed, in meeting his obligations to another actor.

It is plain from these citations that managers equally with actors should see the mutually protective value of the contract form for the *run of the play*.

L. Andrew Castle is fulfilling our predictions as a soldier. He has already become a corporal.

Joseph Carey, a member, is ill at St. Elizabeth's Hospital, 415 W. Fifty-first Street, and will be glad to see his friends who would care to visit him after Feb. 18.

BY ORDER OF THE COUNCIL.

SPECIAL AFTERNOON PLAYS

Two series of theatrical performances are in preparation for afternoons in the early Spring. Laurette Taylor will follow her Shakespearean debut as Portia in "The Merchant of Venice," which will be played for charity early in March, by a series of Shakespearean matinees on days when she is not appearing in "Happiness."

Stuart Walker has in preparation a Biblical play of an unusual nature for special performances late in the course of his company's engagement in "Seventeen."

ACADEMY PLAYERS IN COMEDY

For their recent appearance in the present season the players of the American Academy of Dramatic Arts presented Thompson Buchanan's "A Woman's Way" at the Lyceum Theater Friday afternoon, Feb. 8. The comedy offered splendid opportunities for varied and humorous characterization, which were grasped to the full by the student players. Patricia Morris was captivating in the role of Marion Stanton, the woman who invited the prospective co-respondent in her divorce suit against her husband and several former admirers of the co-respondent to a dinner party in her home. Her strategy, of course, is successful in recapturing her husband.

Lloyd R. Hudson acted the husband with the proper spirit of nonchalance. Marian Hinckley was amusing as the flirtatious widow. Ian Keith, Walter Abell and William Streett contributed to the gaiety by their performances of the chief figures in the widow's past. Mann E. Holiner, George Bauman, John Upton, Helen Crane, Helen Wallach, Barbara Hamilton and Miriam Sears were others in the cast who helped to maintain the humorous spirit of the comedy.

"Nocturne," a one-act play by Anthony P. Wharton, was also presented. George Bauman, Walter Abell, Louise Pryor, Fay Walker and Orpha Kingsbury appeared in the cast. The action was laid in London.

HERE AND THERE

Sylvia Cushman is planning shortly to re-enter vaudeville in a sketch from her own pen called "Love Comes but Once." She will be supported by Helen Kinsel. Miss Cushman toured the West last season as Hope in "Experience."

Ina Brooks is playing in Arthur Hopkins's Chicago company of "The Gypsy Trail."

Frank Tours, composer of the music for "Girl o' Mine," has written the music for three songs which John McCormack will sing.

Miss Rhea, a young American dancer who has been appearing in Russia and England, has arrived at an American port from London and soon will make her debut in New York.

Clarence Hibbard, blackface comedian and baritone soloist, recently with DeRue Brothers' minstrels, will shortly put on a new blackface act for the United Booking Offices.

Philip Bartholomae, author of the book of "Girl o' Mine," has received an appointment in the film division of the United States Bureau of Public Information.

Ainsworth H. Rankin is now playing the part of Captain Carter in "Seven Days' Leave" at the Park Theater. He is just back from Spartanburg, S. C., where he was honorably discharged from the army for injuries received in camp.

Tunis Dean, who was recently in charge of the Grand Opera House in Pittsburg, has been compelled to relinquish his theatrical plans for the present and go to the Johns Hopkins Hospital in Baltimore for a special treatment for his eyes.

NEW CAMP COMMUNITY SHOWS

The last of the series of soldiers' and sailors' vaudeville shows arranged by the New York War Camp Community Service was given at the Harris Theater Sunday afternoon, Feb. 10, for the men from the army and navy. A new series begins in the Forty-fourth Street Theater this Sunday afternoon. The headliner on the Feb. 10 bill was a scene from "Happiness," in which Laurette Taylor, O. P. Heggie, Violet Cooper, Catherine Proctor and Bluve Stiles appeared. Twenty negro singers from the Clef Club, George Hull, of the "Going Up" company, Frisco, from the Palace Theatre; Martin and Guderian, acrobats; Sid Elin, Mme. Seygard, Geraldine Will, Regina Marks and Mary Louise Woods.

ACTORS' FUND REPORT

At a monthly meeting of the Board of Trustees, held Feb. 7, at the Actors' Fund rooms in the Longacre Building it was shown that the following amounts were expended during the past month: Relief to destitute, $1,575.80; Hospital and other cases of illness, $1,844.65; Doctor and Medicines, $53.18; Transportation of sick patients $14.17; Clothing, $4; Burial donations, $645.26; Maintenance of Actors' Fund Home, $1,642.84. In addition to these donations, $833.03 was expended for rental of offices, salaries, printing of annual reports, investigating, postage, printing, stationery, telephone, etc. The sum of all these expenses shows that the Fund distributed about $6,000 more than it received during the past month. Daniel Frohman presided at the meeting.

IN ACTORS' FUND BENEFIT

Among the women stars who have agreed to appear at the annual benefit for the Actors' Fund at the Century Theater Friday afternoon, March 1, are Laurette Taylor, Julia Arthur, Elsie Ferguson, May Irwin, Nora Bayes, Louise Dresser and Elinore De Cisneros. New plays are being written for the occasion by J. Hartley Manners, Willard Mack, James E. Montgomery, and Irving Berlin.

JOHN DREW'S SISTER SUES

BOSTON, MASS. (*Special*). — Mrs. Georgianna G. Mendum has brought suit in the Suffolk Superior Civil Court for $50,000 against John A. Mendum, of 591 Dudley Street, her father-in-law, for services alleged to have been rendered. Mrs. Mendum claims that the defendant promised to provide for her financially and to make provision for her in his will for the services rendered. She says that the old man is now in such mental condition that he cannot make a will, and that he has failed to give her what is due her. Mrs. Mendum is the sister of John Drew, the actor.

"RAINBOW GIRL" PRESENTED

Klaw and Erlanger presented "The Rainbow Girl," a musical comedy by Rennold Wolf and Louis A. Hirsch, in Baltimore Monday afternoon, Feb. 11, with a new cast, including Beth Lydy, Billy B. Van, Sydney Greenstreet and Margaret Haney. Philadelphia saw the musical comedy in December.

BLANCHE RING AT PALACE

Bessie Clayton, Margot Kelly and De Vries' Play Head Program

An interesting program at the Palace Theater this week is headed by Blanche Ring, in a repertory of songs, among which she includes some of her old favorites as well as those written especially for her own use just recently. Bessie Clayton, assisted by the Omeara's and the Mosconi Brothers, in "The Dance Revue of 1918," is held over for a second week at this theater. Margot Kelly, whose last appearance was in the Winthrop Ames production of "Pierrot, the Prodigal," makes her vaudeville bow in a pantomime entitled "The Fangs of a Butterfly," in which she is assisted by a capable company.

The playlet division of the bill is held by Henry De Vries's production of a one-act play called "Camouflage." The rest of the program includes Kate Elinore and Sam Williams, in songs and patter, the Watson Sisters, who render Southern songs, and others.

ACTOR ACCUSES HIS MANAGER

SAN FRANCISCO (*Special*).—Robert Dalton, business manager of the John E. Kellerd company, now appearing at the Columbia Theater, was arrested by Detective Charles Gallatin last night on a charge of embezzlement by agent, sworn to by Kellerd.

The actor charges that his business manager is holding $1,800 in funds belonging to the company. Dalton denied any knowledge of the $1,800 at the City Prison last night, but said he had in his possession a check for $1,000 which he had asked Kellerd to indorse so he could pay the players $400 in salaries which are overdue and for which he says he is personally responsible.

Dalton told the police that Kellerd was a hard man to work for. He says Kellerd refused on several occasions to accept his resignation because he is the only man that has made Kellerd's plays a financial success. Dalton was released on $1,000 bail.

BIJOU FERNANDEZ HONORED

For the first time in its history the Actors' Fund of America has elected a woman to its Board of Trustees. The woman so honored is Bijou Fernandez. She has been notified by Daniel Frohman, president of the Actors' Fund, of her election. Mr. Frohman in his letter to her said a promise had been made to the women of the profession in last May at the annual meeting of the fund to select a woman to fill the next vacancy on the Board and that she had been chosen unanimously.

Miss Fernandez has an office in the New Amsterdam Theater building. She is on the State Board of the Stage Women's War Relief and is chairman of the night workroom.

HOFMANN WITH PHILHARMONIC

Josef Hofmann will be the soloist with the Philharmonic Orchestra at its concerts on Thursday night, Feb. 21, and Friday afternoon, Feb. 22. He will play the Schumann piano concerto in A minor, Op. 54. The symphony at these concerts will be Brahms's 4th in E minor. The purely orchestral numbers selected by Conductor Stransky include Beethoven's Overture, "Coriolan," and Dvorak's overture, "Carneval," as well as a first performance at the Philharmonic's Thursday-Friday series of Cesar Franck's "Les Eolides."

On Sunday, Feb. 24, the American soprano, Anna Case, will be the soloist at the society's concert in Carnegie Hall.

PROBLEM PLAY AT WORKSHOP

The Theater Workshop presented "A Gauntlet," by Bjornstjerne Bjornson, at the People's House, 7 East Fifteenth Street, Feb. 12, to an interested audience. The play is an exposition of the double standard in the morality of men and women, with insistence upon the injustice of the arrangement. In the cast were Beatrice Reinhardt, Grace Griswold, Maude Longnecker, Muriel Stone, Samuel Jaffe, Jaxon Knox, Alexander Woodburn and Anthony Jochim. The play was repeated at the same place on Friday evening, Feb. 15.

IN "THE SQUAB FARM"

Rehearsals have begun of the Hattons' new comedy, "The Squab Farm," which is to be produced by the Shuberts. The cast includes Lowell Sherman, Alma Tell, William Gibson, Julia Bruns, Suzanne Willa, Harry Davenport, Henry Gsell, Oliver Smith, Helen Barnes, Ann Austin, Jeannette Horton, Charles Seay and Florence Doyle.

HARCOURT WRITING WAR PLAY

Cyril Harcourt, whose new play "Petticoats" has been placed in rehearsal by the Messrs. Shubert, has started to write a play of the war which is to be produced in the autumn. He recently returned from France.

William J. Kelly, who plays the leading role in "Seven Days' Leave" at the Park Theater, has offered a reward of $50 for the return of a diamond ring which he lost on Feb. 13.

THE BROADWAY TIME TABLE

FOR WEEK ENDING FEBRUARY 23

Theater	*Play*	*Date of Production*	*Number of Performances*
Astor	Why Marry	Dec. 25	84
Belasco	Polly With a Past	Sept. 6	216
Bijou	Girl o' Mine	Jan. 28	33
Booth	Seventeen	Jan. 21	43
Broadhurst	Madonna of the Future	Jan. 28	33
Casino	Oh, Boy!	Feb. 20	434
Century	Chu Chin Chow	Oct. 22	155
Cohan	The King	Nov. 20	118
Cohan and Harris	A Tailor-Made Man	Aug. 27	218
Comedy	Washington Square Players	Oct. 31	141
Cort	Flo-Flo	Dec. 20	82
Criterion	Happiness	Dec. 31	68
Eltinge	Business Before Pleasure	Aug. 15	231
Empire	The Off Chance	Feb. 14	12
44th Street	Maytime	Aug. 16	101
48th Street	The Love Mill	Feb. 8	19
Fulton	Billeted	Dec. 25	76
Gaiety	General Post	Dec. 24	78
Globe	Jack o' Lantern	Oct. 16	149
Harris	Success	Jan. 28	34
Hippodrome	Cheer Up	Aug. 23	310
Liberty	Going Up	Dec. 25	75
Longacre	Yes or No	Dec. 21	75
Lyceum	Tiger Rose	Oct. 3	174
Lyric	Revelation (film)	Feb. 18	11
Manhattan	Old Lady 31 (rev.)	Feb. 11	15
Maxine Elliott	Eyes of Youth	Aug. 22	224
Morosco	Lombardi, Ltd.	Sept. 24	186
New Amsterdam	Revue of 1918	Dec. 31	68
Park	Seven Days' Leave	Jan. 17	50
Playhouse	Little Teacher	Feb. 4	24
Plymouth	Gypsy Trail	Dec. 4	101
Princess	Oh, Lady! Lady!	Feb. 1	28
Republic	Parlor, Bedroom and Bath	Dec. 24	77
Shubert	The Copperhead	Feb. 18	8
39th Street	Blind Youth	Dec. 3	102
Vanderbilt	Oh, Look!	Feb. 18	8
Winter Garden	Sinbad	Feb. 14	14

NEW YORK THEATERS

Playhouse 48th, E. of B'way 'Phone Bryant-2628
Evgs. 8.20. Mats. Wed. & Wash. B'day, Sat. 2.20
COHAN AND HARRIS, Presents
THE LITTLE TEACHER
A Comedy Drama, by Harry James Smith, author of "A Tailor-Made Man."
MARY RYAN

WILLIAM A. BRADY'S **48th St.** Theatre, near B'way. 'Phone Bryant—178
Evs. 8.15. Mats. Thurs., Sat. & Wash. B'day
Andreas Dippie Presents
THE
LOVE MILL
Book and Lyrics by Earl Carroll
Music by Alfred Francis
A Musical Comedy Humorously and Tunefully Original with All-Star Cast, including A Large Chorus of Beautiful Girls.

WINTER GARDEN B'way and 50th Phone 2330 Circle
Evgs. Mats. Tues., Thurs. Wash. B'day and Sat.
AL. JOLSON
IN
"SINBAD"

SHUBERT 44th W. of B'way. Phone 8439 Bryant. Evgs. 8.15. Matinees Wed Sat., and Wash. B'day
The Copperhead
AUGUSTUS THOMAS' NEW DRAMA
with LIONEL BARRYMORE

44th St. Thea W. of B'way. Phone 7292 Bryant. Evgs. 8.00. Matinees Wed., Sat. & Wash. B'day
A PLAY WITH MUSIC
MAYTIME
With CHARLES PURCELL and PEGGY WOOD & WILLIAM NORRIS

Booth Theatre, 45th St., W. of Broadway Phone Bryant 6100. Evenings, 8.3 Matinees Wed., Sat. & Wash. B'day.
BOOTH TARKINGTON'S
SEVENTEEN
A Play of YOUTH and LOVE and SUMMERTIME

39th St. Theatre, nr. B'way. Phone 413 Bryant. Evgs. 8.30. Matinees Wed. Sat. and Wash. B'day.
LOU TELLEGEN
LAST WEEK in
"BLIND YOUTH"
MONDAY Feb. 25th | WM. HODGE in A Cure for Curables

ASTOR 45th St. and B'way. Phone 287 Bryant. Evgs., 8.30. Matinees, Wed., Sat. & Wash. B'day.
"WHY MARRY?"
A Comedy by Jesse Lynch Williams.
With a Cast of Unusual Distinction

Casino B'way and 39th St. Phone 3846 Greeley. Evenings, 8.15. Matinees, Wed., Sat. & Wash. B'day.
2nd YEAR
Of the Smartest of Musical Comedy
OH, BOY

Maxine Elliott's Thea., 39th, E. of B'way. Phone 1476 Bryant
Evenings, 8.30. Matinees Wed., Sat. and Wash. B'day
MARJORIE RAMBEAU
in EYES OF YOUTH

BIJOU Theatre, 45th St., W. of B'way Phone Bryant 430. Evgs., 8.15 Mats., Wed., Sat. & Wash. B'day
ELIZABETH MARBURY and MESSRS. SHUBERT
Present an intimate Musical Comedy **GIRL O' MINE**

Broadhurst 44th St., W. of B'way. Phone 64 Bryant. Evenings at 8.20. Mats. Thurs., Sat. & Wash. B'day
EMILY STEVENS
IN THE MADONNA OF THE FUTURE
By ALAN DALE

NEW YORK THEATERS

EMPIRE B'way and 40th St. Evgs. at 8. Mats. Wed. and Sat. at 2.
CHARLES FROHMAN Presents
Ethel Barrymore
In the New Comedy
by R. C. CARTON
THE OFF CHANCE

LYCEUM 45th St. and Broadway. Evgs. at 8.30 Mats. Thurs. and Sat. at 2.30.
DAVID BELASCO Presents
A Play of the Great Northwest by Willard Mack
Tiger Rose

BELASCO West 44th St. Evenings at 8:30. Mats. Thurs. and Sat at 2:30.
DAVID BELASCO presents
POLLY WITH A PAST
A Comedy by George Middleton and Guy Bolton.

Cohan & Harris B'way & 42d St. Evs. at 8:15. Mat. Wed. & Sat. 2:15.
Cohan & Harris Present
Funniest Comedy of Recent Years
A TAILOR-MADE MAN
a new comedy by Harry James Smith
with GRANT MITCHELL

GEO. M. **COHAN** THEATRE, 42d Street and B'way. Evgs. at 8:20. Mats. Wed. and Sat at 2:20.
COHAN & HARRIS PRESENT
Mr. Leo Ditrichstein
In a New Comedy
"THE KING"
By Caillavet de Flers and Arene.

New Amsterdam West 42d St. Evenings 8.10
Mats. Wed. and Sat. at 2.10
Klaw & Erlanger, Managers
Cohan & Harris Present
THE COHAN REVUE 1918
A musical conglomeration in 2 acts. Book by Geo. M. Cohan. Music by Irving Berlin and Geo. M. Cohan.

Criterion B'way and 44th St. Evgs. at 8.15. Mats. Wed. and Sat. at 2.15
Laurette Taylor
In a New Comedy
"HAPPINESS"
By J. HARTLEY MANNERS

REPUBLIC West 42nd St. Evgs. 8.30. Mats. Wed. and Sat. at 2.30.
A. H. WOODS PRESENTS
PARLOR, BEDROOM and BATH
By C. W. BELL and MARK SWAN.
With FLORENCE MOORE and JOHN CUMBERLAND.

ELTINGE West 42d St. Evgs., 8.30 Matinees Wednesday and Saturday, 2.30.
A. H. WOODS PRESENTS
BUSINESS BEFORE PLEASURE
With BARNEY BERNARD and ALEXANDER CARR
By MONTAGUE GLASS AND JULES ECKERT GOODMAN

Liberty Theatre, W. 42d St. Evgs. at 8.20. Matinees Wednesday and Saturday at 2.20.
COHAN & HARRIS PRESENT
GOING UP
A Musical Comedy
Book and Lyrics by Otto Harbach and James Montgomery.
Music by Louis A. Hirsch.

GAIETY Broadway and 46th Sts. Evgs. 8.30. Mats. Wed. and Sat. 2.30.
CHARLES DILLINGHAM PRESENTS
William Courtenay
and
Thomas A. Wise
in
GENERAL POST
Mon. Feb. 23—"SICK-A-BED"

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MISS GALLATIN IN VAUDEVILLE

Alberta Gallatin, who made her name touring the country in Ibsen and other serious dramas, will appear shortly in vaudeville in a one-act play by G. Vere Tyler. The playlet will be produced by Miss Gallatin under the supervision of the author. Gabriel Ravenelle, seven years with William H. Crane, has been selected to support Miss Gallatin; also Rebecca Cauble, late of "Doing Our Bit" at the Winter Garden. The act is now in rehearsal.

Rehearsals have begun of "When Rogues Fall Out," the initial production of The Masks, Inc., under the direction of Bartley Cushing.

PLAYERS ENGAGED

Richard Kieserling, Jr., musical director, has been added to the staff of the New York Hippodrome.

Selwyn and company have engaged Janet McIlvane, Mary Morrison and Eleanor Masters for their musical play, "Rock-a-Bye-Baby," an adaptation of Miss Margaret Mayo's "Baby Mine."

The leading part in "Youth," a three-act play the Washington Square Players will give at the Comedy Theater next Wednesday evening, will be taken by Saxon Kling, whose last New York appearance was in Winthrop Ames's production of "Saturday to Monday."

Belva Morrell, who just closed a vaudeville engagement with Arthur R. Edwards, has been engaged by the United Producing Company of Canada for leading roles in Calgary.

Florence Enright, of the Washington Square Players, has been lent to the Shuberts to play the leading woman's part in Cyril Harcourt's "Petticoats," in which Norman Trevor is to appear. Miss Enright has been one of the Players since their organization.

Conrad Nagel has succeeded Henry Hull in the title role of "The Man Who Came Back."

Babe Marlow, recently in "Miss 1917," has been engaged by Selywn and Company for "Rock-a-Bye-Baby," a musical comedy, which they will produce soon.

EDITOR'S LETTER BOX

[Correspondents asking for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are engaged under "Dates Ahead." When inquiries relative to the whereabouts of players are not answered it is because they are not on our records. Questions regarding private life of players will be ignored. **No questions answered by mail or telephone.**]

H. G., Fort Riley.—Henrietta Crosman is not playing at present.

T. MARIE, Quebec, Can.—Margaret Anglin was born in Ottawa, Canada.

H. GORDINIER, Newark, Mo.—Address the Epoch Producing Company, 1476 Broadway, New York City, who control the State rights of the "Birth of a Nation."

MRS. S. SNYDER, Bronx.—Rowden Hall is with the Cecil Spooner Stock company at the Grand Theater, Brooklyn, New York. Spooner in the Dec. 17, 1917, issue.

ELIZABETH S., Calif.—In the original cast of "The Great Lover" were: Lee Millar, William Ricciardi, Daniel Shatts, Julian Little, Frederick Macklyn, George E. Romain, Alfred Kappeler, Antonio Salerno, Malcolm Fassett, Alexis H. Polianov, Anna McNaughton, Beverley Sitgreaves, Virginia Fox Brooks, Camelia Witherspoon, Madeleine Durand, Arthur Lewis, John Bedouin, and Leo Ditrichstein. (2) Virginia Fox Brooks sang "Aria" off stage. (3) "The Great Lover" was produced Nov. 10, 1915.

MISS ANGLIN IN "MEDEA"

The "Medea" of Euripides, the second play of the series of Greek matinees to be given in Carnegie Hall by Margaret Anglin in conjunction with the New York Symphony Society, will be performed on Wednesday afternoon. The version to be employed is Miss Anglin's own arrangement of Professor Gilbert Murray's translation of the tragedy, which she originally presented in the Greek theater of the University of California during the Panama Pacific Exposition in 1915, and for which Walter Damrosch composed a special musical setting. Miss Anglin will play the title character, and she will be assisted by Fred Eric, Mitchell Harris, Florence Wollersen, Benjamin Kauser, Mark Lobel, Alfred Fischer and Margaret Hoffman.

DEATHS

ARMSTRONG.—James J. Armstrong, theatrical agent, died of pneumonia at his home in Jersey City on Feb. 3. He was about 65 years old. Mr. Armstrong formerly conducted an agency at 10 Union Square. In recent years his office had been in the Columbia Theater Building. He had also been connected with the theater in a managerial capacity.

BAGLEY.—Robert A. Bagley, sixty-six years old, former theatrical producer, died Jan. 28 in the Hotel Claridge after an illness of two months from cancer of the stomach. Bagley was prominent in Chicago as a producer in the eighties. On his retirement from that field he became a ticket speculator, the first in Chicago. Eventually he developed a chain of theater ticket stores in Chicago.

BARRON.—Charles Barron, for many years leading man of the old Boston Museum Stock company, with which he appeared first in 1867, died in Boston Feb. 13. He had played more than 500 parts, including important roles in classic and modern dramas, before his retirement some years ago.

BIXBY.—Frank Bixby, sixty-eight years old, and for years a theatrical manager, producer and director, died Feb. 8 in his home, 80 West 105th Street. Mr. Bixby was born in New York city and was actively engaged in the theatrical business for forty years, at one time as manager and director of the old Madison Square Stock company. He is survived by his widow.

BLAKENEY.—William Blakeney, a retired orchestra leader, died Feb. 8 at his home, 8 Morningside Avenue. Mr. Blakeney gained wide renown in the decades preceding and following the Civil War as an orchestra director of minstrel organizations. He was born in Ireland and was eighty-six years old.

CLARKE.—Mrs. Elizabeth Robertson, writer, editor and club member, died on Feb. 11 in the Hotel Martha Washington after a brief illness. Mrs. Clarke began newspaper work on the old *Graphic* here. She wrote political sketches and women's news and finally drifted into dramatic reviewing for several publications. For twelve years, she and her daughter, Miss B. L. Clarke, edited and published *Daily Attractions*.

PILKINGTON.—Paul Pilkington, actor, died in Fresno, Calif., Jan. 26. He had appeared in Frohman productions, in "The Witching Hour," and with Melbourn MacDowell. His last work was with "The Littlest Rebel," in pictures with E. K. Lincoln. His wife, Mrs. Grace Pilkington, otherwise known on the stage as Grace Johnson, and four brothers survive him.

VAN DER WERKEN.—Tunis Albert Van Der Werken, fifty-one years old, a theatrical scene builder, who had been associated with some notable organizations here and in Chicago, dropped dead in Boston on Feb. 10, while superintending the loading of cars with the scenery and stage effects of the "Lord and Lady Algy" company.

NEWS OF STOCK PLAYS AND PLAYERS

A STATE OF THINGS IN LYNN, MASS.

Wherein Is an Account of the Rumpus That Caused Alice Bentley to Quit as Lead

ALICE BENTLEY

LYNN, MASS. (*Special*) — Alice Bentley, who concluded a stock engagement in leads at the Auditorium (Edmund V. Phelan, manager; Jack Bennett, stage director), Saturday night, Feb. 9 is to be supported by her own company, opening in a new stock organization at the Central Square Theater, Monday, Feb. 25, under the management of Harry M. Goodhue. Miss Bentley opened with the Players at the Auditorium Monday, Oct. 1, playing a continuous engagement of eighteen weeks to good business, with two exceptions.

In a signed statement, printed in the Lynn *Sunday Telegram*, Miss Bentley explained that her determination to sever her connection with the Auditorium was not because of the need of a rest for herself, but because of a disagreement with the management over a business proposition.

Inside facts are: Ernestine Morley, now leading woman at the Auditorium, in private life is the wife of the comedian Eddie Phelan, son of Edmund V. Phelan, manager of the Auditorium. Miss Morley was a former Auditorium star, but had not had an engagement for some months. For week of Jan. 28, Miss Bentley and Miss Morley were cast to co-star in "The Two Orphans." The following week, Feb. 4, both appeared in George M. Cohan's comedy, "The Yankee Prince," Miss Bentley being assigned to a secondary part, as was also the leading man, Arthur Vinton, while the leads were handled by Miss Morley and Eddie Phelan. Miss Bentley claims that her contract with the management of the Auditorium calls for leads and nothing else, engagement to be terminated by two weeks' notice from either party to the document.

When for the week of Feb. 11, Miss Bentley found herself cast for a part that would ordinarily go to an extra woman, that of Lady Violet in "The Girl from Laramie," rechristened here with patriotic camouflage "The Girl from the U. S. A.," she promptly rebelled on the ground that Ernestine Morley had been assigned to play the lead. Asserting that the management had broken their contract with her, Miss Bentley gave notice, the two weeks to expire Feb. 16.

Miss Bentley asserts that when she offered to play the lead up to the expiration of her two weeks' notice, she was informed that the management preferred to pay her salary and let her loaf. Since giving her notice she had not rehearsed, but on Saturday night, according to her own version of the affair, she was handed the script and told to appear for rehearsal at 10 o'clock Sunday morning. With forty sides to learn in a few hours, Miss Bentley considered the task too formidable and the prospective conditions altogether too disagreeable. Following a consultation with her attorney, she returned the script.

A group of 500 shop girls have sworn allegiance to Miss Bentley, also numerous clubs made up of the young women of the city, and plan to give her an ovation when she returns to Lynn to enter upon her engagement at the Central Square Theater, which has hitherto been devoted to pictures and vaudeville.

Meanwhile the Central Square Theater is undergoing all the changes necessary to convert it into a modern up-to-the-minute stock house. It is understood that stock plays will take the place of pictures but that vaudeville and novelties will be included in the new house policy. AUBREY GOODALL.

STOCK AND ITS STAR

House of Stock Actors Gave Drama Great Players

The ideal theater was the house that sheltered its permanent stock company. This condition was the one prevalent when the Daly company, the Lyceum, the Empire and formerly Wallack's and Palmer's Union Square company maintained theatrical traditions that gave a unique and a highly artistic character to the stage. These were the days when old comedies, modern plays, American productions and the latest output of the English and the French dramatists were presented by the "home" companies. These organizations gave two to four plays each season. The first nights were usually significant social events, and at the conclusion of the season the companies went on their annual tours, the Lyceum and Empire appearing in all the large cities from Boston to California. At this time the road was a negligible factor. The plays presented by these companies were sent out after their own tours by "No. 2" companies, as the people of the provinces were satisfied to witness the successful New York plays even without the original casts, though given with excellent duplicates.

Out of the stock companies grew the stars. A New York favorite was ready made as a star for the outside country. His local popularity extended itself to the country at large. This led largely to the star system in theatricals, which existed also in the earlier days of the drama; and so the plays obtained additional stability and authority for their tours when the company was headed by a theatrical luminary. All the stars of to-day were members of various stock companies and began and developed and popularized themselves in that manner. The names of John Drew, Otis Skinner, Nat Goodwin, William Faversham, Henry Miller, Wilton Lackaye, Cyril Scott, Leo Ditrichstein, Jack Barrymore—of Maude Adams, Ethel Barrymore, Laurette Taylor, Frances Starr, Blanche Bates, Julia Arthur, Marjorie Rambeau, Emily Stevens and Margaret Anglin are among a still larger number who were potential stars when serving in the ranks.—Daniel Frohman in the New York *Sun*.

GIBSON CAPTURES ELMIRA

ELMIRA, N. Y. (*Special*).—Enthusiastic crowds greeted the new Gibson Stock company in a splendid production of "Rich Man, Poor Man" at the Mosart Theater, Feb. 11-16. Lee Sterrett, the capable director, staged it in attractive fashion. Hazel Burgess played the role of Bab with simple grace and an attractiveness that won general commendation; John Lorenz was a capital Bayard Varick, and increased greatly the favorable impression made on his first appearance the week previous; Reta Davis proved a stunning Miss Beeston and pleased greatly; Dan Malloy was cast for the unusual part of Peter Beeston, and his usual good work added greatly to the success of the production; Edward McMillan was an adequate Mr. Mapleson, James Dillon a clever De Courney Lloyd and Houston Richards a strong David Lloyd; Hazel Corinne, Millie Freeman, Stuart Beebe and Frank Dufran, in smaller parts, rounded out a cast of exceptional merit.

Billy Allen at the Lyceum Feb. 18-23. Monroe Brothers, Cliff Green, Ray Trio, The Girly Revue, Doherty and Scalia, Byron, Lloyd and company, and Haley, Mike and Haley drew large business to the Majestic Feb. 11-16. The Regent featured William S. Hart, Harold Lockwood and Maciste; the Amusu, Carmel Meyers, Herbert Rawlinson and E. K. Lincoln; the Colonial, William Russell, Clara Kimball Young and "The German Curse in Russia."

J. MAXWELL BEERS.

"HER OWN MONEY" IN PATERSON

PATERSON, N. J. (*Special*).—The Empire seems to have taken on a new lease of life under the new management, and Richard Buhler and his associate players are now playing to very good business. This is no doubt due to the very recent releases that they are using and the happy selections that they are making. The bill for the week ending Feb. 9 was "Her Own Money," which proved an excellent vehicle for the individual members of the company to show their various capabilities. The director displayed good judgment in casting the characters and an even performance was the result. Mr. Buhler and Elsie Esmond, of course, filled the leading roles in their usual pleasing manner. "Here Comes the Bride," a laughable farce, was equally well done, Feb. 10-16, and in addition to the above mentioned Marguerite Knight appeared to very good advantage.

J. C. BUSH.

RIVAL OF ALAN DALE

Dramatic Critic in Somerville, Mass., Writes a War Play, and It Is Played

SOMERVILLE, MASS. (*Special*).—Edward Harold Crosby's thrilling play of the war entitled, "The Hidden Menace," and presented for the first time on any stage by the Somerville Theater Players, Monday matinee, Feb. 11, possesses the same elements of appeal, timely patriotism, mystery, suspense and heart interest that have proven so potent in winning success for "The Man Who Stayed at Home" and "Seven Days' Leave." Unlike the latter two, this latest of war plays has its scenes laid on this side of the Atlantic.

A wealthy American, controlling railways and great steel making plants, has listened to the specious arguments of German spies who pose as pacifists. He lends them the influence of his wealth and position with all sincerity in the cause of patriotism. How the spies make use of the aid he unwittingly gives them for espionage and the furtherance of their plot to blow up an ammunition factory; how his most trusted employe, the fiance of his daughter, becomes involved in the plot; how the girl, a true and sane minded American, thwarted the spies after much heartache and many acts of heroic daring, is told in a narrative of uncommon dramatic possibilities.

Arthur Howard as the secret service agent, played buoyantly and well, maintaining the mystery that associates itself with the character. Mr. Howard seemed to lack the nervousness that characterized some of the other members in the cast, one reason why his role was so conspicuously flawless. Adelyn Bushnell, as the daughter of the railroad owner, played with much grace and charm. Miss Bushnell had some extremely long speeches and read them well. John M. Kline is also another who deserves credit. With a thankless role, and yet one of the most important in the whole play, Mr. Kline had to work hard and work he did. Result—hearty approval of the entire audience. Others in the cast were Brandon Evans and John Dugan, who were effective as the spies, and Elbert Benson as the butler. Ruth Fielding and John Gordon furnished the comedy as two very amusing young lovers. Arthur Ritchie, the director, arranged a capable production.

STEADY.

SUCCESS AT NORTHAMPTON

NORTHAMPTON, MASS. (*Special*).—Academy (Melville Burke, manager): The Northampton Players ended their week of "The Cinderella Man" with crowded houses, totalling one of the most satisfactory weeks of the season. William Raymond made a decidedly favorable impression and Ann Mason was at her best in the role of the modern princess.

This was followed by "Charley's Aunt," which opened to one of the biggest Monday businesses in the history of the house. The bargain matinee, the third since these were instituted, filled the house. A combination well suited to public taste was this famous old farce and Eugene Powers to portray its chief role. Mr. Powers' work was satisfactory and he was finely supported by the company.

A distinct step forward in the fortunes of the municipal theater was taken early in February when the city made an appropriation to cover the debt of over $3,000 which had accumulated up to the first of the year and mostly from others than the present season which up to December made a profit, as also have the plays produced since the effort for revival of business was made in January.

While the theater is municipally owned and approved there is no definite annual appropriation in its interest and the trustees have been reluctant to have the theater become a financial burden to the city. The present appropriation is gratifying, both as an evidence of the city's sympathy with the theater's value and the general recognition of Mr. Burke's fine and unremitting service in its behalf.

The New York Philharmonic Orchestra gave two largely attended performances at John M. Greene Hall, Smith College, Feb. 13.

MARY BREWSTER.

"CHEATING CHEATERS," SAN DIEGO

SAN DIEGO, CAL. (*Special*). — Virginia Brissac opened at the Strand Theater Feb. 16 in "Cheating Cheaters," for the opening bill. Miss Brissac is an old favorite among the stock patrons of San Diego, as she has the reputation of offering the city the best stock organizations that have ever been seen here, and she promises us as strong a supporting company as she has ever brought here. Prominent among the regular company are Colin Chase, Paul Byron, Enid Markey, Doris Fellows, Alma Blonde, Charles Scribner, Eddie Lawrence, William Walsh, Brady Kline, Ethel Lambert, George Probert and Marion Sais. Miss Brissac announces that the bills will be mostly comedies. "Jerry" and "Hit-the-Trail Holliday" follow.

MARIE DE BEAU CHAPMAN.

LIVE STOCK IN NEW JERSEY

UNION HILL, N. J. (*Special*).—The B. F. Keith Players presented "Pals First," by Lee W. Dodd, dramatized from Francis P. Elliott's novel, and scored a tremendous success to very large and satisfactory business week of Feb. 11. It is a crook play with a lot of thought and it is brim full of surprises, the most important and pleasing of these being the denouement at the close of the drama. Clever Jack Rossleigh and popular Aldrich Bowker divided the honors pretty evenly as the two pals, but Dorothy Shoemaker, the talented and versatile leading woman of the cast came in for a big share of the praise and applause that greeted the players. Mr. Bowker, as Domine, his pal, was seen to the best possible advantage and acted with his customary intelligence and painstaking care. Joseph Lawrence was most effective in the role of Squirrel, a tramp. Stewart Wilson did a neat bit of character work as Uncle Alex, an old colored servant. Elizabeth Ross as Aunt Caroline, an old colored Mammy was immense. Graham Earle was capital in the role of Judge Logan, the family lawyer; Stewart Robbins filled the part of Dr. Harry Chilton, the villain, in a manner that made the audience feel very much like hissing him. William Davidge was satisfactory as Gordon, an officer. Russell Snoad did very well as Stivers, a detective, and Natalie Perry acted very well the role of Miss Allela. Special mention is due to that master director, Edwin H. Curtis, for the ideal and accurate performances given by the cast. Week Feb. 18, Cohan's "Little Johnny Jones."

HOBOKEN (*Special*).—An elaborate and artistic production of "The Barrier," a characterization of Rex Beach's popular novel of the same name, was presented by the clever Strand Players at the Strand, to S. R. O. and was received with great enthusiasm by the patrons of this popular stock theater. Howard Chase did exceptionally good work in the leading role and at all times acted with real force and made the part stand out big. Dorothy Howard, the clever new leading woman of the company, made a tremendous hit in the difficult character of Necia. Miss Howard is possessed of a strong and pleasing personality and is certain to become a big favorite with the stock patrons of this city. Robert Reed gave a remarkable interpretation of the lovable Poleon Daret, while Ivan Christy was seen in the role of Runnion. Others in the cast were Thomas Beach, Miss K. R. Blanden, R. Langmira, William Blake and Howard White. Special mention is due to Mr. Frank Lane, scenic artist who, by his artistic ability and craftsmanship, has been strongly instrumental in the success of the company. Week of Feb. 18, "Nearly Married."

BAYONNE (*Special*).—The Cormican Players at the Strand Theater, Bayonne, N. J., presented "The Shepherd of the Hills," with Howard Hall, Elrma Irwin, Ella Houghton, and Robert LeSauer in the leading roles. Upward of 950 citizens in all sections of Bayonne have signed a petition to the head of the Cormican Players, asking that Lorna Elliott be restored to her former position as leading woman of the company. After playing leads with the company all season she was taken out of the cast Saturday night. Lawyers, doctors, other professional and business men as well as city officials and well-known citizens all over the city have signed the petition asking that Miss Elliott be replaced. The document is also signed by delegations of the Bayonne *Star*, Knights of Columbus, Star of the Sea Council, etc. CHARLES A. BITTICHOFER.

"GIRL OUTSIDE" IN NEW HAVEN

NEW HAVEN, CONN. (*Special*). — "The Girl Outside," a new play by Vincent Lawrence, proved to be a splendid vehicle for the Hyperion Players this week. It was received with much applause by the capacity audiences. The final situation brought about by lights and shadows was particularly well done. Director Harry Andrews can pat himself on the back over the production.

Jane Morgan as the Girl Outside was excellent. She wore three stylish and becoming costumes and played the role with a natural ease. Alfred Sweneson as the man inside and later outside was splendid. His work bears the stamp of long and comprehensive study. Frank Thomas became a villain for this week and made a remarkably good one. DeForrest Dawley as the present sweetheart gave an amusing drunk scene in Act II which brought forth great praise. Arthur Griffin as the detective with a heart did extremely well. His scene with Miss Morgan in Act I was a gem. These five players carried the plot of the play.

In minor roles, Louise Farnum, Charles Andre, Russell Fillmore, Faith Avery, Harold Fenner, and Jack Whiteside were good. Mr. Ferner did a weird bit in the prologue very well.

Feb. 18, "Kitty Mackay."

HELLEN MARY.

PROVIDENCE CO. CLOSES

The Providence, R. I., Opera House Stock company closed their season in that city Feb. 9. Miss Clements, leading woman, and Mr. Walters, leading man, have engaged with a stock company in Worcester, Mass. A new company will soon appear in Providence.

COMBINATION ON THE COAST

Community Players and the Drama League of Pasadena Producing Shakespearean and Other Dramas

PASADENA, CAL. (*Special*).—A varied repertoire ranging from light farce to Shakespeare has been presented by the Pasadena Community Players during the past few weeks. After the highly successful run of "Twelfth Night," of which a second week was demanded by the steadily increasing patronage, the players presented two light comedies, "Board and Lodging" and "Tribulations of Jimmy." The following week was given over to a production of "Oliver Twist," with "The Taming of the Shrew" scheduled for the week of Feb. 11.

In staging "Oliver Twist" the Cruikshank illustrations were used as a model for costumes and accessories, and very successful effects were obtained.

The Drama League center in Pasadena is taking an active interest in the production by the Players, and is planning to give an afternoon program preceding the production of "The Taming of the Shrew" when a reader will interpret and outline the play for the benefit of prospective audiences.

"The Flame" played to fair business at Clune's Pasadena Theater, and failed to please Pasadena audiences, either as a play or from the point of view of production.

Pasadena motion picture houses are making rather a specialty of war pictures, a number of official films having been shown recently and feature pictures showing a tendency to follow patriotic lines.

MARJORIE C. DRISCOLL.

STONE PLAYERS, MINNEAPOLIS

MINNEAPOLIS, MINN. (*Special*).—Another decided success was registered at the Shubert, Minneapolis, by Florence Stone and The Players in their presentment of "The Eternal Magdalene," week of Feb. 3, and the capacity houses at each performance could not fail to please management and players.

This modern play with its old-as-the-hills theme has been skilfully evolved by its author, Robert E. McLaughlin, and although somewhat daring in subject is never offensive in its exposition. In the hands of The Players, it was afforded a splendid portrayal, laurels going to Miss Stone as the Woman, with William A. Mortimer a close bidder for first honors. Miss Stone's appreciation of the fine value of the part was in evidence throughout, and Mr. Mortimer gave an impressive and forcible delineation of the role entrusted to him. Lighter and brighter parts were well taken by Dwight Meade as the breezy newspaper reporter; Frederick Dunham and Molly Fisher as the son and daughter; Erin Lacy, their mother; while Jack Marvin and Willard Foster, two new members of the company, made a satisfactory debut in rather brief appearances. Gertrude Ritchie made her one scene a finished contribution; a superficial clergyman was well played by Edmund Carroll, and to Oliver Eckhardt fell the comedy of the play. Elsie Weller appeared as a maid and Ernest Fisher as a detective. The one setting, as usual, was sumptuously mounted and the lighting effects superior. From all appearances, stock at the Shubert is "batting .333."

Manager Niggemeyer, further proving that he is a man of his word, offered to patrons of his playhouse, week of Feb. 10, "The Knife," which appeared at the Metropolitan as a road attraction only last November, and which has just been released for stock.

CAROLINE BEEDE.

"TWO ORPHANS" IN SALEM

SALEM, MASS. (*Special*).—For week Feb. 11, Manager Katzes presented the Empire Players in an elaborate revival of "The Two Orphans." The stage settings were all excellent, following almost exactly those used in the original productions, and the play itself was extremely well given under the direction of Raymond Capp. It is quite different from anything heretofore presented here, all previous plays taking place in the present and giving no opportunity for the men to wear the picturesque costumes of olden days. The work of the entire cast is deserving of high praise, but that of Jane Salisbury and Florence Hill as Henriette and Louise, and of Elmer Thompson as Pierre and John B. Mack as Jacques was truly fine. Mr. Thompson did one of the finest bits of acting that he has done this year—his Pierre was a gem. Priscilla Knowles as Madame Frombard was both fearful and wonderful. Her make-up and voice were perfect and one could well imagine her to be the terrible old woman she was representing. Julian Moa as de Vaudrey was most satisfactory, making a sincere and dashing hero. David Baker as Picard was splendid, giving the only touch of comedy to the play. Flora Frost was excellent as the Countess, making her a real *grande dame* of the olden days. The remainder of the large cast were all exceptionally good. Week Feb. 18, "Sheriock Holmes."

DOROTHY BENNETT.

DUBINSKYS OF ST. JOSEPH

ST. JOSEPH, MO. (*Special*).—Tootle Theater: The Dubinsky Bros. stock company presented "The Woman of It," Feb. 3-9, and made an acceptable success of a play that would ordinarily be far beyond the capability of a stock company. Irene Daniel made her debut as the new leading lady with the company in the character of Adrienne De Van Dray and took full advantage of the fine opportunity to show her ability and also to wear some very stunning gowns. Ed Dubinsky was convincing in the role of her "husband" and Barney Dubinsky was one of the brightest spots in the play in the small character of the head waiter. Glen Coulter as Fernand Legardes deserves highest praise for his excellent handling of a very difficult part. Miss Daniel was the recipient of several large flower pieces at her opening performance. Business good. "Wildfire" follows.

JOHN A. DUNCAN, JR.

"OFFICER 666" IN JAMESTOWN

JAMESTOWN, N. Y. (*Special*).—"Officer 666," given week of Feb. 11, by the MacLean Stock company was one of the most delightful offerings given in their twenty-nine weeks of success at the Samuels. Not only was the play well staged, directed and admirably cast, but the comedy was put over so irrepressibly that the audience was kept in constant gales of laughter. All the members of the company deserve special praise. Ed. Clarke Lilley as Travers Gladwin, scored a big hit; Ronald Rosebraugh as Whitney Barnes, had a fine, congenial role and was excellent; Pauline MacLean as Helen Burton, played her part to perfection; Lucy Nell as Mrs. Burton, gained much applause by her fine work; James K. Dunseith as Alfred Wilson, acted with his customary ability; Robert McKinley as Officer Phelan, 666, gave a very creditable performance; Jane Reed Lewis as Sadie Small, Josephine Bond as Mrs. Watkins, George Ormsbee as Bateato, the Jap; Ernest Kast as Captain Stone, W. W. Richards as Kearney, and Walter Wells as Ryan all did full justice to their parts. In all, it was a thoroughly satisfactory production, showing careful attention to the minutest detail and with stage settings, not only sumptuous and artistic, but far above those of the average stock company. Week of Feb. 18, "What Happened to Mary?"

A. L. LANGFORD.

BISHOP IN OAKLAND

OAKLAND, CAL. (*Special*).—Bishop: Every week at this popular playhouse seems to bring on a better show than the previous one, and for the current week Manager H. W. Bishop is presenting his company in "Back Home," and the same is making an immense hit. Betty Brice in the role of the Southern girl, Sally Priest, gives a winsome and charming portrayal of the part, and Edward Hearn as the Northern man, Robert Carter, has a part well fitted to him and certainly makes the most of it. Hugh Metcalf as the Southern Judge has an excellent part, and Harry Garrity as the negro Jeff makes an individual hit and creates many a laugh. The balance of the cast includes Eleanor Parker, Georgia Knowlton, Ben Erway, George Webster, John Sheehan, Harold Hutchinson, and Will Lloyd, and the highest of praise has to be accorded them for their clever interpretations of their respective parts. Miss Parker and Mr. Lloyd, who have been absent from the cast for several weeks, were given a royal welcome back by their many admirers.

LOUIS SCHERLINE.

"THE HAWK" IN DES MOINES

DES MOINES, IA. (*Special*).—"The Hawk," as given by the Princess Players, under the direction of William J. Mack, was splendidly produced week of Feb. 11. Selmer Jackson as The Hawk, gave a most creditable performance. He is especially deserving of praise for the excellent portrayal of the character after he has lost both health and his ability to win at cards. Isabel Randolph as Marnia, the wife, was splendid in a most difficult role; Phillip Sheffield as Rene Tierrache, again demonstrated his ability as a juvenile lead; Agnes Everest as Madame Tierrache, and Arthur Young as Eric Drakon, Sumner Gard, Grace Young, Tom Kruger, Van Murrel and Jack Matthews ably assisted in the support.

The settings, especially of acts one and two, were most elaborate and quite up to the standard of Princess perfection in the production of plays. "We Are Seven," week of Feb. 17; "Song of Songs," week of Feb. 24.

KAHN.

BALTIMORE'S NEW STOCK

BALTIMORE (*Special*).—The Auditorium Players, the new stock organization at the Auditorium, is achieving considerable success with the local public, and during the past week, Feb. 18, they regaled us with production of a work which had not been seen previously in this locality, to wit, "Broadway and Buttermilk," the vehicle which Blanche Ring soon discarded after a Broadway tryout a season ago. The local players deserve a good bit of credit for allowing us a view of this piece, and the production was unusually good in all respects.

KREIS.

VAUGHAN GLASER IN DETROIT

DETROIT, MICH. (*Special*).—Adams: The Vaughan Glaser Players were seen at their best week of Feb. 11 in "Bought and Paid For." Vaughan Glaser as the "kind and indulgent husband when sober, and the disgusting brute when drunk," and Fay Courtenay as the "sacrificing wife," swayed the audience at will, and the comedy of the drama was in the hands of Jane Seymour and Don Burroughs, who handled their parts well. Week of Feb. 18, "Our Little Wife."

MARION SEMPLE.

MAN WHO DID IT

The report that J. Carrol Daly of the Players in Haverhill, Mass., produced "The Daughter of Mother Machree," is denied by H. J. Leland, who writes this to THE MIRROR:

"I produced and staged 'The Daughter of Mother Machree,' *not* J. Carrol Daly. I have been engaged as character comedian with the well-known Northampton Players, having decided to give up directing for the Spring and Summer. I expect to take up directing again this Fall."

"TOO MANY COOKS" IN SEATTLE

SEATTLE, WASH. (*Special*).—The Wilkes Players, at their theater, week Feb. 3, presented "Too Many Cooks," a breezy farce-comedy, to good audiences. Ivan Miller scored in his comedy parts, while Ruth Renick, as the heroine, was all that could be desired. George Rank was given a rousing reception on his return to the company after a two weeks' absence. Fanchon Everhart, Jane Darwell, Henry Hall and others did good work in their respective parts. "Cheating Cheaters," week Feb. 10.

ALCAZARS IN OREGON

PORTLAND, ORE. (*Special*).—The Alcazar Players gave a capable production of "The Unchastened Woman," at the Baker, week Feb. 3. As the woman, Ruth Gates was excellent, while Edward Everett Horton played the part of Sanbury with fine discretion. Betty Barnicoat as Hildegarde Sanbury and Lora Rodgers as the old Irish servant, won the audience by their truthful character work. More than good were Anne Winston as Emily Madden and James Guy Fisher as Michael Kreilin. Audiences were large and appreciative.

JOHN F. LOGAN.

TRUMBULL STOCK CLOSES

SALAMANCA, N. Y. (*Special*).—The Trumbull stock company played to fair size houses week Feb. 13. It was one of the best stock companies that has appeared here in years. They closed Saturday evening for the season with one of their best plays, "The Girl from the U. S. A." Three of their best actors were drafted for the army.

T. H. NORMILE.

COLIN C. CLEMENTS

Colin C. Clements, a young actor who is attracting attention in Pittsburgh, Pa., for his work with the Carnegie Repertoire Theater. Between acts he somehow manages to find time to write plays, several of which have already been produced and others have been published in *Poet Lore*, *Drama Quarterly* and the *Stratford Journal*. His "Some where in America" and "Mixed Numbers" are now in rehearsal and will shortly be produced in Government training camps.

SELMA

SELMA, ALA. (*Special*).—Academy of Music: Dark week ending Feb. 11.

Moving pictures week Feb. 11: Academy of Music, George M. Cohan, in "Seven Keys to Baldpate"; Ethel Clayton in "Stolen Hours"; "For the Freedom of the World," special patriotic feature, Hearst-Pathe News, Jack Pickford in "Tom Sawyer," William Farnum in "When a Man Sees Red"; "That Night," Mack Sennett comedy with Charles Murray; Hearst-Pathe News; "The Fighting Trail."

Walton: Margaret Wilson in "Without Honor." Coming, "The Lone Wolf."

B. A. SCHUSTER.

REPORTS FROM MIRROR CORRESPONDENTS

OAKLAND

OAKLAND, CAL. (*Special*).—Macdonough: Crane Wilbur is presenting Jane Urban in the brilliant comedy success, "Good Gracious, Annabelle," and needless to say the play is meeting with more than average success. Miss Urban is always a favorite and in the role of Annabelle she surely shines. Mr. Wilbur appears in the part of the Western mining man and gives a clever rendition of the role. Lucile Webster as the slavey gives us her best work since the company opened. J. Anthony Smythe was cast in a good role and as always he made the most of it. James Gleason, Ruth Saville, Jane O'Rourke and the balance of the company deserve special mention for the way in which they handled their various roles. Capacity houses.

Hippodrome: Capacity houses are in evidence at every performance, and Del Lawrence in his characterization of Yon Youson is surely well worth seeing. Vilma Stech and Audell Higgins are sharing honors in the leading female roles, and Roscoe Karns, Frank Dare, Howard and Margaret Nugent, Roy Haag and Chauncey Southern handle their parts in a pleasing manner. The scenic effects are very realistic and especially so is the scene in the last act, where it shows a log jam.

Orpheum: Alan Brooks and company in "Dollars and Sense" are the headliners of a good bill, Feb. 3-9. Comfort and King, Bessie Rempel, Toots Paka, the Boyarr Troupe, George Moore and Cordelia Haager appear on the same bill and all take well with the audiences and score big honors.

Pantages: George Primrose, minstrel, and Jan Rubini, noted violinist, are big drawing cards, Feb. 3-9, and are filling the theater at every performance. Senator Francis Murphy, Finley and Hill, Tom Kyle and company, the Martlettes Marionettes, and Harry Reichman complete the bill.

T and D: This popular moving picture house has changed management and is now under the rule of Arthur Wenzel, one of the most efficient and popular theatrical men on this Coast. For the current week, Pauline Frederick in "Mrs. Dane's Defense" and Madame Petrova in "A Daughter of Destiny" to capacity.

American: William Farnum in "The Heart of a Lion" and Viola Dana in "The Winding Trail."

Franklin: Bessie Barriscale in "Madam Who."

LOUIS SCHEELINE.

JERSEY CITY

JERSEY CITY (*Special*).—The Behman company came to the Majestic Theater Feb. 11-16, to very large business. Lew Kelly as the dope is the principal comedian and his work has mellowed with age. The burlesques are well put on and the supporting company is a strong one, with Amelia Pynes, Freda Florence, Ida Blanchard, Belle Chapman, George Douglass, John Honan, Lucille Manion, Frank Jourg, Belle Adams, and Marie Sparrow. "The Thirteenth Chair" and "Shenandoah" serve as the groundwork for travesties. "Step Lively, Girls" company, Feb. 18-25; "Oh, Girls" company, Feb. 25-March 2.

Keith's big theater here is too small to hold the crowds that try to get in at every performance. The bill Feb. 11-13, comprised acts by Lander Brothers, legitimate fun-makers; Maley and Woods in "Picking a Peach" are good; Carrie Lilie has a novelty act, she imitates apes and monkeys, sings nicely and dances gracefully. Oscar Figman and the Beaumont Sisters have an amusing sketch. Drawee, Frisco and Hambo have a capital act in "Fun in Africa." Jean Duval and company are picturesque in Gems of Art. "Broadway Bill" was the feature photoplay, starring Harold Lockwood. Appearing Feb. 14, 16: Berk and Broderick, dancers; Britt Wood, juvenile jester; Lambs' manikins; Knowles and White, song and dance; Frances Carpenter in "Treasure Island" was the screen play.

The local T. M. A. Minstrels, at Keith's, Feb. 10, was a grand success. The house was packed and the performance by one hundred people in a minstrel first part was capital. The Bowman Brothers, Miller Sisters, Newport Trio, Mildred Del Monte, and Salvation Kupilo were in the olio. Ed O'Keefe led a big orchestra.

WALTER C. SMITH.

MEMPHIS

MEMPHIS, TENN. (*Special*).—Lovers of Shakespeare enjoyed a week of keen enjoyment when Robert Mantell and his company came to this city for a six-day stay, starting Monday, Feb. 11. They played at the Lyric "Richelieu," "Romeo and Juliet," "Hamlet," "King Lear," "Macbeth," "Merchant of Venice," and "Richard III."

At the Orpheum, Lillian Shaw, the dialect comedienne, shared headline honors with Eugene G. O'Neill's success, "In the Zone," and packed houses were the result. The other numbers on the bill included Al. Herman, Imhoff Conn and Coreene, Roland Travers, Libonati, Frank Hartley, and the orpheum Travel Weekly. Fritzi Scheff is the headliner week Feb. 18.

Loew's Lyceum has featured "Oh, You Sweetheart" for the first half of the week; latter half, Billy S. Hall, who drew the biggest share of the spotlight.

JOHN I. BURNS.

REPORTS FROM MIRROR CORRESPONDENTS

"AMONG THOSE PRESENT" IN CHICAGO

As Usual, the Critics Do Not Agree on the Production at the Blackstone—Beneficiaries of Tuesday Closings

CHICAGO (*Special Correspondence*).—The newest arrival in Chicago is the new comedy-drama, "Among Those Present," by Larry Evans, Walter Percival and George S. Kaufman, at the Blackstone, with H. B. Warner playing the leading role of The Dancer.

Our eminent dramatic critics seem to have been present, as it was the only new play of the week. Ashton Stevens, of the *Examiner*, who has just returned from California, says: "H. B. Warner never has appeared in a neater play than 'Among Those Present,' in which he juggled at the Blackstone." Richard Henry Little of the *Herald* did not seem to think favorably of it and says, in part: "H. B. Warner in his new play, 'Among Those Present,' represented, of course, a gentleman thief, the one character that managers will permit him to play. Apparently the piece was cut and fitted to Mr. Warner by the three authors. * * * Three authors seem a good many, but, after witnessing 'Among Those Present,' there remains the fifth conviction that instead of too many there were not enough. Two or three more authors should be called in at once. * * * It isn't much of a story and it is spread very thin. But George Tyler, the producer, has supplied most elaborate and realistic settings."

Tuesday has been of great benefit to the weaker attractions, for all lines of business being practically closed on Monday, and the people having no place to go on that day, flocked to the theaters and picture houses in large numbers, and were willing to take in any kind of a show, not being particular as to the merits of the attraction. The loss of Tuesday has been replaced by an extra matinee, so the theaters and pictures houses have lost nothing. There being so few one-night stand attractions on the road out this way, the loss of Tuesday will not cause much confusion, although much sympathy is expressed for them—especially those who are booked ahead.

Bills of Week Feb. 17

Auditorium—"The Wanderer"; third week.
Blackstone—"Among Those Present"; first week.
Cohan's Grand—"Lilac Time"; eighth week.
Colonial—"Cheating Cheaters"; third week.
Columbia—Fred Irwin's Big Show.
Cort—"The Gipsy Trail"; seventh week.
Garrick—"The Very Idea"; sixth week.
Great Northern Hippodrome—Vaudeville.
Illinois—"Ziegfeld's Follies"; eighth week.
Imperial—"Singer's Midgets."
La Salle—"Leave It to Jane"; third week.
McVicker's—Vaudeville.
Olympic—Kolb and Dill; eighth week.
Palace—Vaudeville.
Playhouse—"Man Who Stayed at Home"; eighth week.
Powers'—David Warfield; fourth week.
Princess—"De Luxe Annie"; first week.
Rialto—Vaudeville.
Star and Garter—Burlesque.
Studebaker—"Maytime"; sixth week.

Vaudeville and Burlesque

Nan Halperin at the Palace; Le Maire and Gallagher, George Nash in a sketch, Jack Clifford in a dance revue, Bronson and Baldwin and Gallagher and Martin.

Sallie Fisher in Clare Kummer's "The Choir Rehearsal," at the Majestic. Walter C. Kelly, Bessie Wynn, Sam Mann, The Seven Honey Boys and Private Hart of the British army also are listed.

The Rialto has a spectacular novelty, "Temptation," and nine other acts, including Pilfax and Panlo, Three Gibson Girls and Elizabeth Otto.

The Great Northern has four seasoned musicians, Sun Fong Lin troupe, Johnny Dove and George and Paul Hickman.

McVicker's ten act bill is led by George Rosener, and includes Archie Onri, the Ovandos, Zeno and Mandel and Work and Owen.

Columbia—The 1917-18 Review.

Star and Garter—"The New Bon Ton Girls."

Outlying houses: National—Busby's Colored Minstrels.

Imperial—"A Dangerous Girl."

The Roundup

"The Naughty Wife," now playing in Boston, is scheduled to succeed "The Gipsy Trail" at the Cort, Feb. 24. Charles Cherry is supposed to head the cast.

Hedwig Reicher, who is in Chicago and is an active member of the stage women's unit at the Illinois Theater, was heard in an interpretation of Oscar Wilde's "Salome" at the Bush Temple Theater.

A special performance of "Mary's Ankle" was given at Fort Sheridan for the entertainment of the United States regulars. Mrs. James Crandall was chairman of the committee. Mrs. Crandall and Mrs. Alma Belwin, leading woman of "Mary's Ankle" company, played in the same company in New York, appearing in "Over the 'Phone." Mrs. Crandall recently came from New York, giving up her theatrical work to take charge of the duties of the committee on theatricals.

Army Leslie says "Lilac Time" has spun its pretty romance over many weeks and displays no sight of waning popularity and the beautiful Cowl delights, and Mr. Cohan's lucky house is crowded all the time. The following company pleases: Henry Crocker, Emile Picard, Jessie Cove, Philip Hubbard, Michelette Burani, Cecil Yapp, Harry Hanlon, Charles Esdale, Henry Stephenson, Orme Caldara, T. J. McGrane, Charles Hampden, Percy Waram, Emile Detramont, Cecil Owen. Mr. J. L. Buford is business manager for Miss Cowl.

Word has just been received that "Mary's Ankle" will leave the Princess at the end of the week. Monday night, Feb. 18, Arthur Hammerstein presented the mystery drama, "De Luxe Annie," with Violet Henning and Vincent Serrano in the cast. No reason is given for the sudden termination of the engagement of "Mary's Ankle."

Mrs. Fiske is here in "Madame Sand," and the audiences seem delighted with it as portrayed by the following cast of capable players: Alexa Flor, Muriel Hope, France Bendtsen, Ben Lewen, William H. St. James, Georges Flateau, Jose Ruben, John Davidson, Olin Field, Marjorie Hollis, Imogene Fairchild, Caroline Kohl, Owen Meech, Alfred Cross, Charles Peyton.

I cannot understand why the "highbrows" did not turn out in large numbers, but they did not seem at all interested in "Madame Sand."

A benefit performance was given at the Olympic Theater on the afternoon of Sunday, Feb. 17, for the family of the late Fred C. Eberts, manager of the Majestic. Until his death the performance was under the direction and guidance of the Theater Managers' Association of Chicago. The programme was made up of the leading performers now in the city, and vaudeville acts were brought from nearby towns to contribute their share to the entertainment. M. H. Singer, manager of the Western Vaudeville Managers' Association, gave the services of the association's minstrel organization, which recently gave a war fund show at the Olympic.

Last Saturday afternoon I dropped into the Imperial to see "The Trail of the Lonesome Pine" as presented by O. E. Wee with the cast headed by Louise Price, who takes the part of June Tollivan. A. M. West took the part of Jack Hale, the Engineer. Others: Fred Hopper, Lindssey Smith, Joseph Franklin, Dave Calais, George Haley, Harriet Grantley, and Fred Strong. This Virginia feud-play was well presented to a light matinee, Miss Price and Mr. West carrying off the honors, although Dave Calais as Dave Tolliver is worthy of special mention.

The management of "The Wanderer" sends word that that great production will remain at the Auditorium until March 9, then will go to the Pacific Coast.

W. A. ATKINS.

STEIN'S
FOR THE STAGE FOR THE BOUDOIR
MAKE-UP

SALAMANCA

SALAMANCA, N. Y. (*Special*).—Andrews: "Very Good Eddy" entertained an audience of good size Feb. 8. The company, in some respects, was superior to that appearing at the Andrews a year ago, particularly in the roles of Al. Cleveland, the hotel clerk, by Joe Smith Marba; Mme. Matroppo, Holly Hollis, and M. de Rougement, Ben Grinnell. Robert Eden as Eddie Kettle." "Very Good Eddie" did not measure up to the standard of some of his predecessors in the part. The show gathered strength with its progress, however, and sent the audience home in happy humor. The greatest screen sensation, "Draft 258," a worthy successor to the "Slacker," pleased a good size house, 11.

Hal Johnson and a Supreme Company in "Oh Doctor," 14.

Strand: "The Mock Trail," Jan. 31, played to a packed house. Howard Cameron, the female impersonator, was the big drawing card. Cam is clever.

T. H. NORMILE.

ANNAPOLIS

ANNAPOLIS, MD. (*Special*).—Colonial: "Henpecked Henry," Feb. 11; fair performance to S. R. O.

W. E. HOLIDAYOKE.

MINNEAPOLIS

MINNEAPOLIS, MINN. (*Special*).—May Robson, that inimitable and delightful portrayer of refreshing comedies, was a welcome visitor in our midst for a brief engagement of half a week, opening Sunday night, Feb. 3, at the Metropolitan Opera House. Tuesday being "theaterless day" in these parts, according to Fuel Administrator Garfield's edict, an extra matinee was given on Monday. "A Little Old Fashioned" was the vehicle in which Miss Robson appeared before her host of admirers here, and play and comedienne afforded one of the most genuinely pleasurable entertainments falling to the lot of Minneapolis playgoers this season. May Robson, as an exponent of wholesome comedy, is quite in a class by herself, and in this, her most recent play, lives up to her own high standard of comedy portrayal. As is usually the case, Miss Robson has associated with her a capable cast of coworkers, including Robert Lowe, Howard Smith, Peggy Cameron, R. E. Winter, Jessma Shattuck, Edith Conrad, J. A. Kiernan, Lillian Harmer and Henry Lester.

For the last half of the week, opening Thursday night, Feb. 7, Manager Scott of the Metropolitan afforded his patrons a chance to hear the San Carlo Grand Opera Company in what will probably be the only presentment of grand opera in the city this season. The repertoire of this fine organization included "Faust," "Rigoletto" and "Il Trovatore" for the evening performances and "The Jewels of the Madonna" for the Saturday matinee. These operas artistically presented and well attended by the many music lovers here, made for a successful half week at the Metropolitan.

Opening Sunday night, Feb. 10, the Clare Kummer farce comedy, "Good Gracious, Annabelle!" was the attraction, following which in order will appear, for a week's engagement each, the two musical comedy successes, "Pom-Pom" and "You're in Love."

At the Shubert, week Feb. 3, Florence Stone and The Players gave a splendid performance of "The Eternal Magdalene," with Miss Stone in the leading role. An excellent week's business was recorded.

The week of Feb. 4-9 was Auto Show Week in Minneapolis, and the many out-of-town visitors did not lack for want of good entertainment. Incidentally, this show was far and wide the most successful auto show ever staged here, and sales amounting to approximately $1,000,000 were reported for the week.

CAROLINE BEEDE.

PHILADELPHIA

PHILADELPHIA (*Special*).—The sale of smileage books at the local theaters, difficulties in procuring coal to heat the play houses, and rejoicing that the closed Tuesdays are to be no more, these are the main attractions in theatrical row. Now that the Shuberts and K. and E. have decided to have a national war, the local situation has dwindled to insignificance, so the Chestnut Street Opera House continues to compete with the Forrest in musical attractions and the Shubert Memorial Theater opposite the Nixon Broad is rapidly nearing completion.

Smileage books are being sold all over the city, and all of the theaters are doing "their bit," with booths in the lobby and circulars in the programs.

"Love Forbidden" is a title that would lead an audience to believe something saucy was in store, but no one expected a treatise on tuberculosis. Hence many were disappointed in Robert Edeson's new play, now appearing at the Broad. In the part of a doctor, Edeson gives out much useful knowledge, but unlike Breux's "Damaged Goods" nothing is discussed that is uncommon to speak of in polite society, and then the disappointment.

"Toot-Toot," at the Forrest and "Upstairs and Down," at the Garrick, are both hold over shows doing a big business.

At the Shubert houses two new attractions are scheduled—"Over the Top," with the big cast headed by Ed Wynn and Justine Johnson at the Chestnut Street Opera House, and Mary Nash in "The Man That Came Back," at the Adelphi. William Hodge is in his final week at the Lyric.

Moving picture houses are all doing well. Last week the Stanley featured Goldwyn—Madge "Kennedy in "Our Little Wife," and the Arcadia did capacity with Jack Pickford in "Huck and Tom."

J. SOLIS COHEN, JR.

RICHMOND, VA.

RICHMOND, VA. (*Special*).—Andrew Mack, the Irish comedian, pleased two small audiences at the Academy of Music, matinee and night, Feb. 6, in "Molly Dear." During the play Mr. Mack rendered two of his own compositions, It's a Long, Long Way to My Old Home Town and You, Only You, That I Love. He was in poor voice, due to a severe cold with which he was suffering. Mr. Mack was given good support by the other members of his company.

Lyman H. Howe's pictures delighted, as usual, large audiences at the Academy Feb. 7-9 and matinee Feb. 9. "The White Slave" pleased large audiences matinee and night, Feb. 11, and matinee and night, Feb. 13. The supporting members of the company were without notable exception, fully equal to the demands of their parts. Scott Moore as Clay Britton, Harry Sedley as Patrick Henry Stitch, William Cullington as Job, the negro butler, Gertrude Perry as Nance, the quadroon, and Allen Lee as Lacey, the dealer in "niggers and horses," bore the main burden of the action and were excellent support to Rita Knight, who filled the leading role of the French-American white girl.

A marriage license has been issued to Frederick Slitterding, Jr., of this city, and Lillian Frosch, of New York, who is best known in Richmond under her stage name of Billie Bush, and they are expected to be married in this city soon. The date for the wedding has not been fixed, waiting the arrival of relatives of the bride-to-be. Miss Frosch, as Billie Bush, attained widespread popularity with Richmond theater-goers last Spring during her association with a musical comedy organization at the Academy of Music. Her piquant personality and dancing skill made her a conspicuous favorite.

All of the moving picture houses continue to do capacity business.

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REPORTS FROM MIRROR CORRESPONDENTS

SHUBERTS CLOSE DEAL IN BOSTON

Opera House Passes to Their Control—Plans for Future Operation Are as Yet Unformulated

BOSTON (*Special*).—There was only one new play in town Feb. 18. George Arliss came to the Hollis in "Hamilton," and drew a large and distinguished house. The Boston Opera House, which is to be controlled by the Shuberts in the future, held a representative first-night opera audience when the Chicago Opera Association gave "Aida," with Raisa, Van Gordon, Lamont, and Rimini. At the Wednesday matinee Mary Garden will sing "Carmen," and on Wednesday evening Galli-Curci will appear as "Lucia." The first performance in this city of "Isabeau" takes place on Thursday.

At the other houses—Colonial: Raymond Hitchcock in "Hitchy-Koo" (last week); Plymouth: William Collier in "Nothing but the Truth" (last week); Wilbur: "The Man Who Came Back," with Henry Hull, last week at this playhouse, as next week the play moves to the Plymouth; Shubert: Donald Brian in "Her Regiment"; Tremont: "The Boomerang"; Majestic: "The Brat"; Copley: "Inside the Lines."

On Wednesday last Charles Barron, for many years the leading man at the historic Boston Museum, died at his home here. Mr. Barron retired from public life many years ago and has lived quietly in retirement at his home in Roxbury. He was born in Boston on Jan. 2, 1840, and made his first appearance as an actor in Portland, Me., on Aug. 20, 1860, as a member of MacFarland's Dramatic company, playing the part of Jerry Clip in "The Widow's Victim," and giving imitations of well-known actors. He played at the Howard Athenaeum under Edward L. Davenport, and later joined the celebrated Wallack-Davenport-Wheatley combination. April 1, 1867, he made his first appearance at the Boston Museum, acting Pythias to the Damon of L. R. Shewell, on the occasion of the latter's benefit.

His long service at the Boston Museum, which so endeared Mr. Barron to the hearts of all Boston theatergoers, forms an interesting theatrical record. In his long career he played more than five hundred parts, including important roles in classic drama and modern plays, usually as leading man, after his earliest years as an actor. His work was marked by most conscientious study and painstaking care.

He had outlived many of the company, which for so many years made the Boston Museum famous, including **William Warren,** Mrs. J. R. Vincent, Annie Clarke and others who were favorites. Among those who played with Mr. Barron at the Museum and who have outlived him are George W. Wilson, John Mason, Kate Ryan (Mrs. Nolan, whose late husband was also in the company), Edgar L. Davenport, Mrs. Miriam O'Leary Collins, William Seymour and his wife, May Davenport Seymour, and Charles S. Abbe. Mr. Barron is survived by his wife and a daughter, Mrs. Frank E. Johnson of Beacon Street, Brookline. A surviving granddaughter, the daughter of Mr. and Mrs. Johnson, is known professionally as Miss Beverly West.

Commenting on the Shubert take-over of the Boston Opera House, the *Transcript* says: "Probably Messrs. Shubert themselves, now that they have entered into possession of the Boston Opera House, have no very exact idea to what uses they will put the theater. They purchased it, as was long ago announced, because it is hard for them to see a promising playhouse in need of an ambitious tenant and because they were disposed to experiment with a large stage and a large auditorium in Boston. As men of business much concerned with theatrical real estate, they judged the Opera House a property they could make remunerative. As producers for the stage, they believed it would conveniently serve one and another of their present needs and purposes. Thus, in the course of the negotiations last Autumn, they intimated an intention to transfer their Winter Garden extravaganzas to the Opera House and even to prepare them here, on the same scale as that in which they are mounted in New York. Furthermore, so long as Messrs. Elliott, Comstock and Gest produce spectacular pieces of large dimensions, like 'Experience,' 'The Wanderer,' the present 'Chu-Chin-Chow' and 'Loyalty,' announced for next Autumn, such plays will inevitably pass to the Opera House here for long runs. Musical plays in large and variegated mould and with many players might also suit so ample a stage."

D. CLAPP.

PORTLAND, ORE.

PORTLAND, ORE. (*Special*). — "The Bird of Paradise," despite being a five-time repeater, packed the Heilig at every performance Feb. 7-9. Marion Hutchins as Luana and John Harrington as Dean won the bulk of the applause.

John Hyams and Leila McIntyre, with their sketch, "Maybloom," topped an entertaining bill at the Orpheum. Another good sketch was "Mind Your Own Business," by Harry Beresford and company.

At Pantages, Harry Langdon and Dolly Langdon in "Johnny's New Car," furnished merry comedy for large houses.

The Strand offered a popular feature in the person of Jean St. Anne, ex-motorcycle dispatch bearer from somewhere in France.

Miss LeClair in "The Unfair Sex," delighted the Hippodrome audiences.

At the Lyric, Dillon and Franks gave vent to their eccentric comedy in a musical potpourri entitled "The Prince of Pilsner."

Theda Bara as "Cleopatra," at the Majestic, did a big business at advanced prices. Equally big business was done by "The Garden of Allah," at the Liberty.

The municipal auditorium offered two concerts during the week, one by the Apollo Club with Theo Karle, tenor, as special artist; the other by Godowsky; both of which were distinctly successful.

Valborg Ahlgren, who has been playing parts in stock at the Baker Theater for the past five years, was married Feb. 5 to Gale E. Merrick of Portland.

Cliff P. Work, popular and presentable superintendent and head doorkeeper of the Orpheum, has moved to Spokane, where he will assume the office of local manager. His place in Portland is filled by Robert T. Berven, formerly assistant treasurer.

JOHN F. LOGAN.

SEATTLE

SEATTLE, WASH. (*Special*). — Metropolitan: When Theda Bara in "Cleopatra" was featured, week Jan. 20, thousands were turned away, making it necessary for a return date of four days, Feb. 3-6. Philharmonic Orchestra with Theo. Karle, tenor, in concert, Feb. 7. It was a great treat musically.

Pantages: Week Feb. 3. "Exploits in Africa," with Billy King and company was the headliner for a strong bill at this theater.

Moore: Cressy and Dayne in "The Wyoming Whoop," was the main attraction.

Orpheum offered a fine bill headed by Great Westin, impersonator.

Palace Hip: James Manning and Joseph Sullivan in "The Bribe" were the headliners.

Motion pictures at the Liberty, Coliseum, Clemmer, Mission, Strand, Rex, Little and other houses. Attendance good.

CAROLINE MENDELL.

WASHINGTON, D. C.

WASHINGTON, D. C. (*Special*).—At the National Theater, the current week, commencing Sunday night, Klaw and Erlanger and George C. Tyler presents "The Rainbow Girl," a musical comedy by Rennold Wolf and Louis A. Hirsch (cast and plot in Baltimore report). A very large advance sale insures a big successful engagement. "The Land of Joy" is an early announcement.

Commencing Sunday night, "The Passing Show of 1917," the sixth of the New York Winter Garden series of annual revues is the Belasco Theater attraction the current week. This most pretentious of musical offerings presents a brilliant interpreting company which embraces DeWolf Hopper, Irene Franklin, Burton Green, Charles (Chick) Sales, Johnny Dooley, Rosie Quinn, Emily Miles, Miller and Mack, Earl Higley, George A. Schiller, Helen Carrington, Grace Hall, Bessie Hohan, Agnes Hall, Mac McDermott and Betty Touraine. Emma Dunn in "Old Lady 31" follows.

"Sam Howe's Big Show," always a popular organization with lovers of burlesque, is the present week attraction at the Gayety. A galaxy of all-star vaudeville acts run through a two-act musical fantasy entitled "A Wife in Every Port."

B. F. Keith's program presents Mr. and Mrs. Carter, The New York Symphony Orchestra, Walter Damrosch conductor, promises a genuine novelty for the third subscription concert of the series at the Belasco Monday afternoon, Feb. 25. Frances Starr, the popular dramatic star, is to be assisting artist and will recite "Carillon," a patriotic poem by the Belgian poet Emile Cammaerts. The musical accompaniment written by Sir Edward Elgar, the English comyoser, will be played by the orchestra. Miss Starr appears through the courtesy of her manager, David Belasco, acceding to many requests.

Mr. and Mrs. Flo Ziegfeld, Jr., (Miss Billie Burke), on tehir way to Palm Beach, Fla., last week missed train connections here and had to remain in the city until the following day. While here Mr. Ziegfeld strolled into the office of Manager W. H. Rapley of the National Theater and secured a week in April for a return engagement of "The Ziegfeld Follies."

Forty members of the "Over the Top" company went to the encampment at Quantico, Va., last Tuesday afternoon when the theaters were closed here and after dinner at 7.30 gave the entire performance for the entertainment of the soldiers.

Sam A. Scribner, general manager of the Columbia Amusement Co., which controls the Gayety theater here, paid a week end visit to Manager Harry O. Jarboe en route with several friends to Pinehurst, N. C.

JOHN T. WARDE.

LYNN, MASS.

LYNN, MASS. (*Special*).—Auditorium, Edmund V. Phelan, manager; Jack Bennett, stage director; week Feb. 4: "The Yankee Prince," Ernestine Morley and Eddie Phelan leads; Arthur Vinton and Alice Bentley former leads, in minor parts. Business good, particularly on heatless Monday holiday. Week Feb. 11, Revival of 20-year-old comedy, "The Girl from Laramie," rechristened "The Girl from the U. S. A." Former admirers remembered Ernestine Morley, who succeeded Alice Bentley, with flowers at the initial performance. Eddie Phelan gives true to type characterization of foppish English nobleman. Arthur Vinton, leading man, is thoroughly at home in the role of an American civil engineer. Walter Grey is exceptionally good as the English gentleman of leisure. Others who have appealing parts and give strong artistic support to the principals are Sadie Galloupe, Edith Cooper, Jessie Greenough, John Taylor and Jack Bennett. Week of Feb. 18, James F. Barrett, featured in "Forgiven."

The Strand, Al. Newhall, manager: Enid Bennett is making her Lynn debut from the gold fibre curtain at the Strand, where she opened Monday. Her first Paramount picture presents her in "The Keys of the Righteous," a tale of Wisconsin forests. Beautiful island settings are features of Sessue Hayakawa's Paramount picture, "The Hidden Pearls." The Strand is showing an interesting issue of the Strand Topical Review and a Mack Sennet-Paramount comedy that fairly sizzles. Last three days, Harold Lockwood in a Metro production, "Broadway Bill," and Dorothy Dalton in "Flare Up Sal."

Jack Westerman and his company of youthful merrymakers opened Monday at the Central Square, Harry M. Goodhue, manager. Nell Shipman and Alfred Whitman in "The Wild Strain," a Blue Ribbon Vitagraph. The second of the new "Big V" comedies is shown under the title of "Jumps and Jealousy." A double reel is labeled "Paging Page Two." Jack Westerman and company will be retained for the balance of the week.

"The Heart of a Lion," **William Farnum, is making a big hit at the Theatre Comique.** The photoplay is followed by a **Fox** comedy entitled, "Roaring Lions and Wedding Bells."

Violet Mersereau is being shown in "The Ragged Queen," a five-part photodrama, replete with both comedy and pathos, at the Dreamland. Other offerings of Manager Elmer Daniels are Ben Wilson in his latest adventure, "The Mystery Ship," the latest episode of "Vengeance and the Woman," changing on Friday to a scenic drama, "The Pot of Gold."

The Olympia, Ned Alvord, manager, opened Monday with Norma Talmadge in "The Secret of the Storm Country," also five strong vaudeville acts with a complete change of program the last three days of the week.

The management of the Park, recently renovated by Simon Frankel and sold to Boston interests, is considering a change of policy with pictures as the leading feature. It has been decided to book road shows. The first, "Oh! Boy!" opened Thursday.

AUBREY GOODALL.

DETROIT

DETROIT (*Special*).—The dainty, bubbling, tuneful fantasy, "Chin Chin," came back to the Detroit Opera House for a week beginning Feb. 11, and if the Monday audiences are to be accepted as authority, it is just as popular as ever. James Doyle and Harland Dixon, as the funny slaves of Aladdin's lamp, hold the center of the stage, just as Montgomery and Stone did for so long. There are some excellent voices in the cast, especially Jeanne Mai's and Roy Hoyer's, and Dixon's dance with Marie Callahan is very much worth while. Current week, Maud Adams in "A Kiss for Cinderella."

The bill at the Temple, week of Feb. 11, was headed by Emmett Corrigan and company in "War Ballads." Next is Ray Samuels, who looks and talks more like Charlotte Greenwood than ever, and gives some very clever character ditties. Then there were Hugh Herbert and company in "The Lemon," Jimmie Lucas and company, Fred Hallen and Mollie Fuller, Rose and Harry McIntyre and McClure and Dolby, good acrobats.

Mary Nash in "The Man Who Came Back," began her second week at the Garrick, Feb. 11, playing to packed houses, both Monday matinee and evening. Current week, "Mary's Ankle."

In the motion picture theaters week of Feb. 11, Theda Bara as "Cleopatra" continues to draw immense crowds to the Washington for the second week of the film; a big feature of the week is George Beban in "Jules of the Strong Heart," at the Majestic. On account of the Detroit schools being closed for the week by the coal administrator, the Broadway Strand changed its plans at the last minute and gave a Pickford play, "Stella Maris," which pleased the children. Mabel Normand is at the Madison in "Dodging a Million"; Douglas Fairbanks in "The Modern Musketeer," at the Liberty.

MARION SEMPLE.

PITTSBURGH

PITTSBURGH (*Special*).—George Sammis, a theater manager of long and varied experience, has been chosen by Harry Davis and John P. Harris as the manager of the New Grand Opera House when that temple of amusement opens its doors the latter part of this month. About a decade ago Sammis was manager of the Duquesne Theater here, and was found in a similar capacity at the Schenley Theater last Fall during the ten weeks' engagement of the Aborn Opera company in that theater. The Grand Opera House, it is said, will compare with any theater in the country in regard to architectural beauty. Although it will be devoted exclusively to motion pictures, it will have a magnificent proscenium. The pictures will be shown to the accompaniment of an orchestra of large proportions. The theater will have a seating capacity of 2,600. The old Grand Opera House before it was burned down one year ago had the reputation of having the ideal location for a theater in downtown Pittsburgh, and as the theater is on the site of the old one, the same reputation will be maintained.

A musical comedy being groomed for Broadway and entitled "Fancy Free," with Clifton Crawford as star, was at the Alvin this week. While not possessing distinctive merit in any department of a startling nature, the composite merit of the piece will very likely carry it over the shoals when it reaches the metropolis. Dorothy Donnelly wrote the book, the story of which hangs together better than does that to be met with in most musical affairs. The music is by Augustus Barratt, who conducted the orchestra here Monday evening, Feb. 6. Crawford was funny as ever and Marilyn Miller, a great favorite here (as doubtless everywhere) by reason of her radiantly youthful beauty and her grace as a dancer, helped out considerably, and so did Harry Conor and Marjorie Gateson. Week Feb. 13, "Doing Our Bit."

The Nixon has "Land o' Joy," which employed the talents of a number of Spanish artists, both singers and dancers. The dancers were particularly enjoyable. Julius Tannen, the well-known monologist, supplied the humor in his capacity of interpreter. Week Feb. 6, Mrs. Fiske in "Madame Sand."

Rowland and Clark Theaters, comprising a chain of about ten or more theaters in the Pittsburgh district, will show the Griffith spectacles, "The Birth of a Nation" and "Intolerance," at all the theatres operated by the well-known firm of "R. and C."

C. B. F.

ALBANY

ALBANY, N. Y. (*Special*).—After a dull period in theatrical circles for a few weeks past, most favorable conditions again prevail. With a full list of excellent attractions at all of the Albany houses this week business showed a vast improvement and the prospects indicate that the remaining weeks of the season will prove highly prosperous.

The engagement of Hitchcock and Goetz's new musical comedy, "Follow the Girl," at Harmanus Bleecker Hall, Feb. 11-13, drew packed houses and scored an immediate hit. The production embraces many of the features of a brilliant and entertaining musical show which is so much in demand at this time. The cast of principals was notably efficient and was headed by Walter Catlett who won a distinct hit. Margaret Romaine, whose remarkable voice was heard to advantage in two songs. Miss Lorenze also came in for praise, as did Harry Fender. Out of the eleven musical numbers five especially scored popular hits.

Tameo Kajiyama, the Japanese will-power expert, headed a splendid bill at Proctor's Grand for the first half of the week. Others were Helen Gleason and company, Al. Abbott, McMahon, Diamond, and Chaplow, Yates and Reed, and the Littlejohns. The added film feature was Margery Wilson in "The Flames of Chance." The attendance was up to the capacity. Austin, Webb and company heads the week-end bill.

Manager Rhodes of the Empire presented an attractive burlesque offering in "The Million Dollar Dolls" aggregation which pleased the usual crowded houses.

The leading motion picture houses are doing an enormous business, with a good line of productions. "The Price of a Good Time" and Billie Burke were the features at the Leland, Edith Storey and "The Whip," at the Clinton Square, Vivian Martin and Elsie Ferguson at the Regent, and Geraldine Farrar and Mary Miles Minter at the Colonial.

GEO. W. HERRICK.

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REPORTS FROM MIRROR CORRESPONDENTS

SAN FRANCISCO

SAN FRANCISCO (*Special*).—Douglas Fairbanks came up from Los Angeles to manage a rodeo for the benefit of the Camp Community War Fund.

Harry Lauder told thousands of war needs and described the life of soldiers in France. The Civic Auditorium was crowded to hear his talk. He also gave a talk at the Union League Club, Feb. 4, in the afternoon.

Edward Lada, who was musical director for many years at the Alcazar, has filed an action for divorce against his wife, who used to be a star at the Alcazar. They were married Feb. 1. She married a few minutes after she secured her divorce from Percy Leach, a New York stage manager. Lada claims she deserted him.

C. M. Hill and M. L. Lewis, managers of the Progressive Motion Picture Company, are here to meet Hermen Wobber, general manager, and J. W. Allen, manager located here, to confer how to keep pace with the growing demand for the Paramount Artcraft pictures.

The Players' Club staged "Christmas on the Border," a military drama written by Col. R. C. Croxton, located at the Presidio in this city.

Gottlob and Marx, owners of the Columbia, have induced the Boston English Opera company to come here to give us opera in English at popular prices.

"Cleopatra," which has Theda Bara as the star, will come to the Cort Feb. 10 after Harry Lauder's engagement.

Martin Beck and Morris Meyerfeld, the president of the Orpheum Circuit, are cooperating with the Government to distribute campaign literature in every one of their houses and will also secure thrift cards and war-saving folders.

Dustin Farnum, Winifred Kingston, and W. H. Crane also appeared at the Rodeo for the Benefit of the Camp War Community Fund.

George Sterling's one-act play, "The Dryad," was represented at the St. Francis Hotel at the Little Theater under the direction of Arthur Maitland.

The Columbia is in its last week with John Kellerd, who gave us excellent performances of Shakespeare. Boston English Opera company follows.

The Alcazar has a good attraction, starring Charley Ruggles and Dorothy Webb in "His Majesty Bunker Bean."

The Cort had the big number, Feb. 4, in Harry Lauder, who packed the house, and so will he do during the rest of the engagement, which lasts for but one week. Along with his Scotch comedy he gave the serious war talk.

The Savoy goes right on starring Will King in his musical comedies, this week being "The Runaway Girl."

The Wigwam has Eddie Laurence starring in "The Sheriff," other vaudeville numbers, and the picture Petrova in "Daughter of Destiny."

The Orpheum has another huge bill, including Emma Carus and Larry Comer, the Marx Brothers, Stan Stanley, Bernie and Baker, Adelaid Boothby, L'Armond and Darrell, and Selma Braatz.

The Strand is picturing Texas Guinan in "The Gun Woman of Devil's Kitchen"; the Hippodroms, "His Own People"; the Casino, Charlie Chaplin in "Comedy Capers"; Alhambra has Franklyn Farnum in "The Fighting Grin"; the Tivoli offers the first and only official war pictures of "The Italian Battlefront"; the Imperial has "Pauline Frederick in "Madame Jealousy"; the Rialto is showing Harold Lockwood in "The Avenging Trail"; the California has Elsie Ferguson in "Rose of the World"; the Jewel shows "Who's Your Neighbor," and Pantages gives good vaudeville and a picture. A. T. BARNETT.

MEMPHIS

MEMPHIS, TENN. (*Special*).—Fritzi Scheff is headlining the current Feb. 11 Orpheum bill, and it is needless to say that she is packing the house at every performance. Other numbers on the bill are Avelling and Lloyd, Skeet Gallagher and Irene Martin, the Three Bobs in a juggling act, Will M. Cressy playlet, "Playmates," and Miss Frankie Heath, assisted by Eben Litchfield.

At the Lyric, Robert Mantell and his excellent company are booked for a week's run in Shakespearean and classic drama, and lovers of this style of entertainment enjoyed a rare treat. The company supporting Mr. Mantell is one of the best that has ever played in this city, and packed houses are greeting the artists at every performance.

"Bohemian Life," an interesting sketch depicting life in Southern Europe, with its songs and folk dances, is the headliner at Loew's Lyceum, week Feb. 11. Other acts on the bill include Charles Lawler and daughters, Lady Suda Roy, Betts and Childress Chidlow, and a motion picture featuring Mary Pickford. JOHN T. BURNS.

KNOXVILLE

KNOXVILLE, TENN. (*Special*).—"Bringing Up Father Abroad" played to two full houses Feb. 12. The stage father is not such a good humorist as his cartoon prototype but he seemed to amuse the popular audiences. The Bijou had a splendid bill, Feb. 11-13. Particularly worthy of mention were Lew Holtz's "Father Joy's Boy," and the Maryland Singers.

C. E. KRUTCH.

K. & E.'s "THE RAINBOW GIRL"

As Seen in Baltimore, It Gives Promise of a Reasonable Stay

BALTIMORE (*Special*).—Klaw and Erlanger have registered in "The Rainbow Girl" what appears to be a substantial success of the caliber of "Springtime." There are so many delightful features in this production that it is difficult to single out any one of them for special mention. In this instance it is one of those rare occasions when there is a happy combination of all the essential ingredients which go to make up a successful musical comedy. It is one of the very best things seen here this season. "The Rainbow Girl" scored a most emphatic success with our local public, playing to capacity performances at the majority of performances, with the result that an extra matinee was deemed advisable for Friday.

K. and E. deserve commendation for providing their new offering with an exceptionally brilliant cast of players, to whom much of the credit is due for the success registered. Beth Lydy, Sydney Greenstreet, Harry Delf, Harry Benham, Billy B. Van, Robert Pitkin, Leonora Novasio all contribute individual performances which it would be hard to improve upon in any sense. The scenic investiture is a delight to the eye, and reveals the art of Urban from a new standpoint, as all of the sets are interior views. The costumes are elegant and the harmony of color throughout the production is a real triumph of this particular art. The score of Louis Hirsch, while not as pretentious as Kalman's, is light and possesses the merit of being tuneful and of a nature likely to become widely popular.

One of the most delightful entertainments of the season is on view at the Academy this week in the widely advertised "Land of Joy," which comes to Baltimore direct from its triumph on Broadway. Although it has been slightly Americanized, it retains so much of its original Spanish atmosphere as to be a positive novelty to American audiences. The dancing as revealed in this production establishes a record of novelty which will be hard to surpass in the future. The principals, chorus, costumes and musical score all possess a certain fascination which the most blasé first-nighter will rejoice in. There was no mistaking the enthusiastic manner in which it was received in Baltimore.

"Experience" has decided to remain with us for a second week at Ford's. Taking into account the engagements played here last season, this production now holds the local record for long runs. The engagement is scheduled to end Feb. 23, and will be followed by Lou Tellegen in "Blind Youth," now concluding its New York engagement.

The Baltimore Symphony Orchestra celebrated the anniversary of its organization on Friday night, Feb. 15, with a concert at the Lyric, which as usual was given before a crowded house. Arthur Shattuck was the soloist, playing the Tschaikowsky Concerto in B Minor. The occasions marked the first appearance of Mr. Shattuck in this city, and his playing won for him unstinted praise from the audience, which received him with no little acclaim.

Harry Henkel has announced that he has secured the new Winter Garden extravaganza, "Doing Our Bit," for the Academy week of March 4.

Quite a number of celebrities came down to town last week for "The Rainbow Girl" premiere, including Marc Klaw, Rennold Wolf, and Louis Hirsch. They were greatly pleased with the sight of an S. R. O. sign in front of the Academy when the curtain was rung up for the first performance, but fairly beamed when the box office accounts were audited at the end of the week.

I. B. KREIS.

LOUISVILLE

LOUISVILLE, KY. (*Special*).—Ona B. Talbott, managing director of the Fine Arts Association, presented another strong attraction at Macauley's Theater, Feb. 11, in a concert given by Rudolph Ganz and Eddy Brown. There was a large audience of music lovers in attendance. Ruth Chatterton with Bruce McRae, in leading support, presented "Come Out of the Kitchen," Feb. 14-16, at Macauley's, and drew excellent business. Underlined, week Feb. 18, "The Thirteenth Chair."

Thurston the Magician had a highly satisfactory week at the Gayety, Feb. 16-19. Week Feb. 17, "The Lure of the City."

The particularly strong things in the moving picture way, same period were Geraldine Farrar at the Strand, Madge Kennedy at the Alamo, Pauline Frederick at the Majestic, and Vivian Martin at the Aristo. All the moving picture places had attractive films, and large business.

The Ha-wi-an gardens will by request repeat the Theatrical Ball feature which proved so successful Feb. 4; "repeat," Feb. 12.

Both of the Keith houses played to capacity week ending Feb. 16. Appearing at the Mary Anderson were Mabel Russell and Marty Ward and company, Olive Briscoe, Booth and Leander, Mr. and Mrs. Gordon Wilde, George and Dick Rath, and Charley Grapewin, supported by Anna Chance.

At the National there were eight big acts with Elizabeth Mayne, and the Claremont Brothers featured.

The Quintette Club was heard in concert Feb. 15, a most attractive and highly artistic program.

Irvin Cobb, author, humorist, journalist, globe-trotter, and lecturer, has been made a Kentucky Colonel by Gov. Stanley of this State. Cobb being one of the "natives."

The managers of Louisville playhouses organized the Managers Association on Feb. 8, having for their object the betterment of conditions regarding theaters in all of its relations, not alone to the interest of the houses themselves, but having an eye to the needs of the public. Carl Bettick, Keith's, was elected president; William Wolfolk, of the Gayety, vice-president, and Harry Martin, of Macauley's, secretary and treasurer.

Cale Young Rice, Louisville dramatist and poet of national fame, has returned from the East, where he participated in a Red Cross entertainment with other literary lights of the country, including Frances Hodgson Burnett.

An interesting and highly illuminating article reprinted in one of the daily papers, "Pity the Poor Agent in War Time," was widely read. It was from the pen of A. C. Robinson, a one-time Louisville newspaper man, who still claims this city as his home.

The coming of the Ruth Chatterton company to Macauley's, Feb. 14-16, had a special interest in this city from the fact that a member of the company is Barbara Milton, who was seen by her home people for the first time as a professional. She is a pupil of Boyd Martin, dramatic director of the University of Louisville, and dramatic critic of the *Courier Journal*. She is a member of an old Southern family, and a protege of Henry Watterson, "Marse Henry," who had much to do with the early success of the now world famous Mary Anderson, another Louisville girl.

CHARLES D. CLARKE.

NEW HAVEN

NEW HAVEN, CONN. (*Special*).—"Workless Monday" again filled the theaters with record crowds, every house having a sell-out at all performances.

Shubert: Feb. 11 (special matinee), Fiske O'Hara in "The Man from Wicklow"; Feb. 14, Thursday matinee, William Faversham, Maxine Elliott, Irene Fenwick, and Maclyn Arbuckle in "Lord and Lady Algy"; Feb. 15-16, Saturday matinee, Raymond Hitchcock in "Follow the Girl," with Walter Catlett and Margaret Romaine and big cast.

Last week Shubert's had the S. R. O. sign up all week when Al. Jolson opened in "Sinbad." Hundreds were turned away disappointed.

Olympia: Feb. 11-13, Mabel Normand and Tom Moore in "Dodging a Million"; Harold Lockwood in "Broadway Bill"; both stars are good drawing cards here. Jack Pickford in "The Spirit of '17," and six acts, Feb. 14-16; vaudeville is going big at the Olympia.

Bijou: "The German Curse in Russia" drew immense crowds. Five splendid acts filled the bill and sent them home happy.

Palace: Clara Kimball Young in "The Marionettes" was splendid. Kirksmith Sisters headed the vaudeville with Pauline's leopards a close second. Bob Hall and Bowers, Walters and Crocker divide honors on the fun. The Crisps and Gardner and Hartman concluded the bill. Mimic World for the last three days. HELLEN MARY.

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WILLIMANTIC

WILLIMANTIC, CONN. *(Special)*.—Gem: Clara Kimball Young appeared in Eugene Walter's great photoplay, "The Easiest Way." The show that gets the "kids" in swarms is the thing that pleases the general public, so Manager Dorman will run "The Eagle's Eye."

Loomer: George Walsh in "Some Boy," and Pauline Frederick in "Double Crossed," with added attraction of P. Eugene Sweet, the French dialect comedian and entertainer.

Scenic: "Brand of Hate," "Burning Spots," "Red Ace," "Magic Jazz-Bo."

Loomer: "Klark Urban" company was a refreshing oasis for a show famished public giving a week, Feb. 4-9, to big business. The opportunities for brilliancy were afforded especially in "Misleading Lady," and "Daughter of Mother Machree." Harden Klark, Lillian Dean, Thomas Brower, Billy Webb, Masie Cecil, Charles Mills, Dorothy Gane, Frank Urban were excellent in "Which One Shall I Marry?" "Little Girl God Forgot," "Eternal Magdalene." High grade feature pictures preceded each performance. It was announced that the Gladys Klark Stock company would play Easter week in this city. George Bartlett, who had staged nearly all the successful minstrels in past seasons put over one of his best efforts in the Knights of Columbus Minstrels, Feb. 11, that netted a large amount for the K. of C. war fund.

C. C. PALMER.

CINCINNATI

CINCINNATI *(Special)*.—Real competition was created between the Shubert and K and E attractions, week Feb. 3-9, with "Oh, Boy!" playing the Lyric, and "Miss Springtime" holding the boards at the Grand. With the same authors, Bolton and Bodehouse, responsible for the speaking end of the productions, interest naturally centered in the music. The most we can say is that Kern succeeded in supplying more catchy songs, while Kalman seemed to reach a higher musical plane. "Miss Springtime" seemed to be the most satisfying, all in all, presenting a rather clever story handled in a rather crude way, but not without bright moments and the interpolation of clever lines. Good, reliable George McFarlane sang well and was impressive, and the comedy was well taken care of by John A. Hazzard. The supporting company was excellent. Elsie Alder deserving special mention for a charming personality and a singing voice above the ordinary. "Oh, Boy!" owes much of its success to Santley's charming personality as well as that of his little wife, Dorothy Maynard. Hugh Cameron and James Bradbury helped materially in the action of the piece. The "Till the Clouds Roll By" number would have been impressive but for the weird imitation of an April shower.

The Cincinnati Art Theater is nearing the close of its first season and is seeking to get a line on what kind of support it may expect next season by asking for definite opinions and frank criticism from its list of subscribers. Personally I wish to speak a word of commendation. Ruth Allen and her Cincinnati Players accomplished much in a dramatic way—much more than was to be expected during war times. The selection of plays was not always good, but they were for the most part interesting. A little trouble in the way of securing suitable direction is but one of the storms every art theater venture must be prepared for. Doubtless a second season will prove much more satisfactory, not only financially but artistically. Were it possible to place the venture upon a solid paying foundation, and eliminate from the casts all but real professionals of high intellectual attainments, doubtless better results could be obtained. If good, talented local amateurs are to be used as fillers there may be other methods of operation which would seem to point to greater success for the Cincinnati Players. Offering for this month is Basil MacDonals Hastings's "The New Sin."

Gus Hill's Minstrels held forth at the Lyric, week Feb. 10-16. Cawthorne and Sanderson in "Rambler Rose," at the Grand, Feb. 11-16.

WM. SMITH GOLDENBURG.

NORWALK

NORWALK, OHIO *(Special)*.—Gilger Theater: Manager Clary gave his patrons the opportunity of seeing one of Ray Comstock's latest musical productions when "Oh, Boy!" packed a pleased house Feb. 6. The Sun Theater, one of the oldest picture houses in Norwalk has been closed temporarily owing to lack of patronage. Anna Held, in "Follow Me," will be the attraction at the Gilger Feb. 15.

STEIN'S FOR THE STAGE FOR THE BOUDOIR MAKE-UP

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC

ADAMS, Maude (Chas. Frohman, Inc.): Detroit 18-23.
AMONG Those Present: (Geo. Tyler): Chgo. 10—indef.
ANGLIN, Margaret: N.Y.C. Dec. 25, 1917—indef.
ARLISS, George (Klaw and Erlanger and G. Tyler): Boston 18—indef.
BARRYMORE, Ethel: (Chas. Frohman, Inc.): N.Y.C. 14—indef.
BIRD of Paradise (Oliver Morosco): Spokane, Wash. 18, 19, Missoula, Mont. 20, Butte 21, Great Falls 22, Helena 23, 24, Bozeman 25, Livingston 26, Billings 27, Bismarck, N. D. 28.
BLIND Youth (Lou-Tellegen): N.Y.C. Dec 3, 1917—indef.
BOOMERANG, The (David Belasco): Boston, Dec. 25—indef.
BRAT, The (Oliver Morosco): Boston 11—indef.
BUSINESS Before Pleasure (A. H. Woods): N.Y.C. Aug. 15, 1917—indef.
CAPTAIN Kidd, Jr. (Cohan and Harris): Pittsburgh 4—indef.
CHEATING Cheaters (A. H. Woods): Chgo. Jan. 28—indef.
COME Out of the Kitchen (Henry Miller): Cinti. 18-23.
COPPERHEAD, The (J. D. Williams): N.Y.C. 18—indef.
COUNTRY Cousin (Klaw and Erlanger and G. Tyler): Rochester 18-20.
DANGEROUS Girl (Ed. W. Rowland): Detroit 17-23.
DAUGHTER of the Sun (Rowland and Howard): Stratford, Ont., Can. 18, Woodstock 19, Chatham 20, Flint, Mich. 21, Ann Arbor 22, Adrian 23.
DE Luxe Annie (Arthur Hammerstein): Chgo. 18—indef.
DITRICHSTEIN, Leo (John D. Williams): N.Y.C. Nov. 20, 1917—indef.
EVERYWOMAN (Henry W. Savage): Beaumont, Tex. 18, Bay City 19, Victoria 20, San Antonio 21-24, Austin 25, Marlin 26, Waco 27-28.
EYES of Youth (Messrs. Shubert and A. H. Woods): N.Y.C. Aug. 22, 1917—indef.
FISKE, Mrs. (Klaw and Erlanger and G. Tyler): B'klyn. 18-23.
GENERAL Post (Charles Dillingham): N.Y.C. Dec 24, 1917-Feb. 23.
GILLETTE, William (Arthur Hopkins): N.Y.C. 18-23.
GYPSY Trail (Arthur Hopkins): N.Y.C. Dec. 4, 1917—indef.
GYPSY Trail (Arthur Hopkins): Chgo. Dec. 23—indef.
HODGE, William (Lee Shubert): N.Y.C. 25—indef.
KELLERD, John E.: Denver, 18-23, Lincoln, Neb. 26, 27, Omaha 28.
LAUDER, Harry: Seattle, 18, 19.
LILAC Time (Selwyn and Co.): Chgo. Dec. 24, 1917—indef.
LITTLE Teacher (Cohan and Harris): N.Y.C. 4—indef.
LOMBARDI, Ltd. (Oliver Morosco): N.Y.C. Sept. 24, 1917—indef.
LURE of the City: Louisville 18-23.
MACK, Andrew (Walter Sanford): New Orleans 17-23, Birmingham 25-27.
MADONNA of the Future (Oliver Morosco): N.Y.C. June 28—indef.
MAN Who Came Back (William A. Brady): Boston Dec. 24—indef.
MAN Who Stayed at Home: Chgo. Dec. 24—indef.
MANTELL, Robert (Wm. A. Brady): St. Louis 18-23.
MARRIAGE Question (Rowland and Howard): Pottstown, Pa. 18, Huntingdon 20, Waynesburg 21.
NAUGHTY Wife (Selwyn and Co.): Boston Jan. 28—indef.
NOTHING But the Truth (Anderson and Weber): Boston Dec. 31—indef.
OLCOTT, Chauncey (Cohan and Harris): Pittsburgh 18-23.
OLD Lady 31 (Lee Kugel): N.Y.C. 11-23.
PARLOR, Bedroom and Bath (A. H. Woods): N.Y.C. Dec. 24, 1917—indef.
POLLY With a Past (David Belasco): N.Y.C. Sept. 6, 1917—indef.
POLLYANNA (Klaw and Erlanger): N.Y.C. 18-23.
POST, Guy Bates (Richard Walton Tully): Bklyn 18-23.
POTASH and Perlmutter in Society (A. H. Woods): Montreal 18-23.
ROBSON, May: El Paso, Tex. 22-24, Douglas, Ariz. 25; Bisbee 26, Tucson 27, 28.
SEVEN Days' Leave (Daniel Frohman): N.Y.C. Jan. 17—indef.
SEVENTEEN (Stuart Walker): N.Y.C. Jan. 22—indef.
SKINNER, Otis (Chas. Frohman, Inc.): Kansas City, 18-23.
SUCCESS (Liebler and Co.): N.Y.C. Jan. 28—indef.
TAILOR-MADE Man (Cohan and Harris): N.Y.C. Aug. 27, 1917—indef.
TAYLOR, Laurette (Klaw and Erlanger): N.Y.C. Dec. 31, 1917—indef.
13TH Chair (William Harris): Louisville 18-23.
13TH Chair (William Harris): Boston Dec. 25—indef.
TIGER Rose (David Belasco): N.Y.C. Oct. 3, 1917—indef.
TURN to the Right (Smith and Golden): N.Y.C. 18-23.
TWIN Beds (Selwyn and Co.): Pittsburgh 14-23.
UPSTAIRS and Down (Oliver Morosco): Phila. 4—indef.
VERY Idea (Anderson and Weber): Chgo. Jan. 7—indef.
WANDERER, The (Elliott, Comstock and Gest): Chgo. Jan. 31—indef.
WARFIELD, David (David Belasco): Chgo. Jan. 22—indef.
WASHINGTON Square Players: N.Y.C. Oct. 31, 1917—indef.
WHAT'S Your Husband Doing? (Hobart-Jordan, Inc.): Bklyn, 18-23.
WHY Marry? (Selwyn and Co.): N.Y.C. Dec. 25, 1917—indef.
WILSON, Al H. (Sidney Ellis): Guelph, Ont., Can. 19, Owen Sound 20, Stratford 21, London 22, 23, Chatham 25, Woodstock 26, Brantford 27.
YES or No (Anderson and Weber): N.Y.C. Dec. 21, 1917—indef.

PERMANENT STOCK

BALTIMORE: Auditorium.
BAYONNE, N. J.: Strand.
BOSTON: Copley.
BRIDGEPORT, Conn.: Lyric.
BROCKTON, Mass.: Hathaway's.
BROOKLYN: Fifth Avenue.
BROOKLYN: Grand Opera House.
BUFFALO: Star.
BUTLER, O.: Majestic.
CHESTER, O.: Family.
CHICAGO: Crown.
DENVER: Denham.
DES MOINES: Princess.
DETROIT: Adams.
ELMIRA, N. Y.: Mozart.
EL PASO, Tex.: Crawford.
FITCHBURG, Mass.: Cummings.
FORT WORTH, Tex.: Majestic.
HAVERHILL, Mass.: Academy.
HOBOKEN: Strand.
HUTCHINSON, Kan.: Home.
JAMESTOWN, N. Y.: Samuel's Opera House.
KANSAS CITY, Mo.: Grand.
LAWRENCE, Mass.: Colonial.
LOS ANGELES: Morosco.
LOWELL, Mass.: Opera House.
LYNN, Mass.: Auditorium.
MALDEN, Mass.: Auditorium.
MINNEAPOLIS: Metropolitan.
MONTREAL: Empire.
NEW HAVEN, Conn.: Hyperion.
NEW YORK CITY: Lafayette.
NORTHAMPTON, Mass.: Academy of Music.
PATTERSON, N. J.: Empire.
PORTLAND, Ore.: Baker.
PROVIDENCE: Opera House.
READING, Pa.: Orpheum.
ST. JOSEPH, Mo.: Tootle.
ST. PAUL: Shubert.
SALEM, Mass.: Empire.
SALT LAKE CITY: Wilkes.
SAN FRANCISCO: Alcazar.
SEATTLE: Wilkes.
SHARON, Pa.: Morgan Grand.
SIOUX CITY: Grand.
SOMERVILLE, Mass.: Somerville.
SOUTH BEND, Ind.: Oliver.
STEUBENVILLE: Herald Sq.
TROY, N. Y.: Lyceum.
TULSA, Okla.: Grand.
UNION HILL, N. J.: Hudson.
WASHINGTON: Howard.
WASHINGTON: Poli.
WICHITA, Kan.: Crawford.
WINNIPEG, Can.: Winnipeg.

OPERA AND MUSIC

CHEER Up (Charles Dillingham): N.Y.C. Aug. 23, 1917—indef.
CHIN CHIN (Charles Dillingham): Buffalo 18-23.
CHU Chin Chow (Elliott, Comstock and Gest): N.Y.C. Oct. 22—indef.
COHAN Revue of 1918 (Cohan and Harris): N.Y.C. Dec. 31, 1917—indef.
DOING Our Bit (Messrs. Shubert): Pittsburgh 11-16.
FANCY Free (Messrs Shubert): Buffalo 18-23.
FLO-FLO (John Cort): N.Y.C. Dec. 20, 1917—indef.
FURS and Frills: Toronto 18-23.
GIRL o' Mine (Marbury and Shubert): N.Y.C. Jan. 28—indef.
GOING UP (Cohan and Harris): N.Y.C. Dec. 25, 1917—indef.
HAVE a Heart (Henry W. Savage): Battle Creek, Mich. 17, 18, Lansing 19, Ft. Wayne, Ind. 20, Finlay, O. 21, Springfield 22, Lima 23, Fremont 24, Akron 25, Youngstown 27 Canton 28.
HER Regiment (Joe Weber): Boston 4-23.
HITCHCOCK, Raymond: Boston Jan. 29—indef.
LAND of Joy (Klaw and Erlanger): Balto. 18-23.
LEAVE It to Jane (Wm. Elliott, Comstock and Gest): Chgo. Jan. 22—indef.
LOVE Mill (Andreas Dippel): N.Y.C. 8—indef.
MAYTIME (Messrs. Shubert): N.Y.C. Aug. 16, 1917—indef.
MAYTIME (Messrs. Shubert): Chgo. Jan. 30—indef.
OH, Boy (F. Ray Comstock): Fall River, Mass. 18-20, Lynn 21-23.
OH, Boy (F. Ray Comstock): N.Y.C. Feb. 20, 1917—indef.
OH, Lady! Lady! (Comstock and Elliott): N.Y.C. 1—indef.
OH Look: N.Y.C. 18—indef.
OVER the Top (Messrs. Shubert): Phila. 18—indef.
PASSING Show of 1917 (Messrs. Shubert): Phila. Jan. 14—indef.
POM Pom (Henry W. Savage): Minneapolis 18-23, Eau Claire, Wis. 24, Superior 25, Ashland 27, Ishpeming, Mich. 28.
PRETTY Papa (Woodhull Amus. Co.): Brockville, Can. 19, Lindsay 20, Orillia 21, Oshawa 22, Kingston 23, Belleville 24, Trenton 26, Hamilton 27-28.
RAINBOW Girl (Klaw and Erlanger): Washington 18-23.
RAMBLER Rose (Chas. Frohman, Inc.): Columbus 18-20, Indianapolis 21-23.
ROBINSON Crusoe (F. Stuart Whyte): Toronto 18-23, Syracuse 25-27.
SAN Carlo Opera: Duluth 18-20, Ishpeming, Mich. 21, Hancock 22, Calumet 23, Appleton, Wis. 25, Oshkosh 26, Madison 27.
SINBAD (Messrs. Shubert): N. Y.C. 14—indef.
SO Long Letty (Oliver Morosco): Rochester 21-23.
STEP Lively (Woodhall Amus. Co.): Pembroke, Can. 18, Renfrew 19, Ottawa 21, Smith Falls 22, Cornwall 23, Brockville 25.
STONE, Fred (Chas. Dillingham): N.Y.C. Oct. 16, 1917—indef.
TICK Tock Girl (Boyle Woolfolk): South Bend, Ind. 17-20, Muskegon, Mich., 21-23, Kalamazoo 24-27.
TOOT-TOOT (Henry W. Savage): Phila. 4—indef.
ZIEGFELD Follies of 1917 (Florenz Ziegfeld, Jr.): Chgo. Dec. 23—indef.

MINSTRELS

DUMONT'S: Phila. Sept. 1, 1917—indef.
FIELD, Al. G.: Norfolk, Va. 17-19, Petersburg 20, Raleigh, N. C. 21, Winston-Salem 22, Roanoke, Va. 23, Charleston, W. Va. 24-26, Huntington 27.

MISCELLANEOUS

THURSTON, the Magician (R. Fisher): Cinti. 17-23.

PATERSON

PATERSON, N. J. *(Special)*.—Charles Dooley, ex-baseball and theatrical magnate, is now devoting his energies to directing the Regent and Garden Theaters. His face is wreathed in smiles as a result of excellent business. At the Garden he is using the Artcraft product, while at the Regent the Paramount films reign supreme. At the Regent Charles Ray in "The Hired Man," and Dorothy Dalton in "Flare Up Sal" divided the week of Feb. 10-16, while William S. Hart proved attraction in "Wolves of the Rail" at the Garden.

At the U. S., Manager Adams offered Annette Kellerman in the Fox masterpiece, "The Daughter of the Gods," Feb. 10-16, and the film did a good business despite the fact that it had been shown at big prices. Paterson is indeed fortunate in having two such progressive managers as those mentioned above who both have elegantly appointed houses and leave no stone unturned to give their patrons the best of service.

J. C. BUSH.

REPORTS FROM MIRROR CORRESPONDENTS

SHUT DOWN IN CANADA

Managers of Theater Forward Protest to Premier Borden Until Heard

CALGARY, ALTA (*Special*).—Theater managers throughout Canada were notified on Monday of this week that the Dominion Government intended issuing an order during the week for the closing of all theaters three days in each week. Meetings of those interested were immediately called and strong protests wired to the Premier, Sir Robert Borden, from managers and the representatives of the musicians' and stage employees' unions, and he was asked to postpone any action until those engaged in the amusement business had an opportunity to discuss the matter with him and present their side of the question. The reason given for the action was the necessity for fuel conservation. Men in close touch with the Government state that there was also an idea that the money now spent in amusements would, if this order went into effect, be diverted to Government war loan and Red Cross channels. Should the Government carry out its reported intention it means, of course, that all dramatic and musical stocks, of which there are a large number operating in Canada, will have to close, as well as at least fifty per cent of the legitimate and motion picture theaters, as it would be impossible to pay rental and other expenses with the houses closed three days a week. Pantages vaudeville in Calgary and Edmonton would probably be a thing of the past, and the Grand, Calgary, which plays Orpheum vaudeville the first half of each week and road shows the last half, would have to do without one or the other. The coal situation does not affect Calgary, Lethbridge, Medicine Hat and the other towns in this territory, as they all burn natural gas, while coal is produced in enormous quantities and easily obtainable in all parts of Alberta and British Columbia, so that there is no reason, at least as far as western Canada is concerned, for the Government's action.

CALGARY, ALTA. (*Special*).—Grand, Jan. 21-23, Orpheum, vaudeville; Alfred Latell, animal actor, assisted by Elsie Vokes; good act. Scarpioff and Varvara, Russian boys, tenor and pianist, both good artists. Paul Morton and Naomi Glass in a clever musical satire, "1918-1950." Will M. Cressy and Blanche Dayne in "The Wyoming Whoop"; good as usual. Other acts, Al. Shayne, Zeigler Sisters, and Elida Morris. "The Brat," Jan. 24-26. Big business all week.

Pantages, Jan. 21-26: Roscoe's Royal Nine, James Thompson and company, Lee Hop and company, Harvey Trio, Hope Vernon, and Goldie and Ayres. Good bill and big business.

EDMONTON, ALTA. (*Special*).—Empire, Jan. 21-23, "The Brat" (United Producing Co.). Rea Martin plays the name part and gives a splendid performance, as do all the members of the cast. This is one of the best attractions that has ever toured Canada and well merits the laudatory notices that it has received in the large Eastern cities.

Pantages, Jan. 21-26: The best act in the bill and one of the best of its kind seen in a long time is a rural comedy skit, "Simplicity," played by James Silver and Helen Duval. Other acts, Janet and Warren Leland, Charles Anderson's Krazy Kats Revue, John and Mae Burke, and The Lowandies; good business. GEORGE FORBES.

Toronto

Princess, Jan. 28-Feb. 2: "The Willow Tree" to splendid attendance. It is easily the season's most charming offering, and Fay Bainter is a delight. Malcolm Fassett as Hamilton, and Geo. W. Wilson as Tomotada score, and Graham Velsey as Nogo, shows what a real actor can do with a small part.

Grand Opera House: "Which One Shall I Marry," is sure a drama of all time, though told in a modern way, but the less said of the company playing it, the better. Business good despite that fact, however.

Shea's: Ernest Ball is such a forceful and virile performer, that he is always sure of a good reception, but he should do better and have newer music. Maude Lambert who assists can sing a great deal better songs than the ones used this week. "Kisses" a unique skit, with William Gaxton and Miss Hibben in "Maid of the Movies"; with her novel entrance, please well, also Conroy and LeMaive and Jimmie Lucas Coy. Jennie Middleton, a very youthful little lady (an added number), is the surprise of the season, her violin playing receiving a wonderful ovation.

Loews': A very excellent bill of which "Grand Opera Revue" with Blanche Morrison, is much the best. Bert and Hazel Skatelle, Con Conrad in a Musical Evening, and "What Happened to Ruth" pleased immensely. Hall Caine's "Manxman," beautifully screened, but rather long drawn out, is the outstanding film. Capacity attendance.

Hippodrome: "The Dancing Demons," a Negro quartette, do as fine a turn seen here in years. "Modiste Revue," and Jno. Seger, a rather good violinist, best of the balance. "Sylvia of the Secret Service" with Mrs. Castle proved a splendid film. Capacity business.

Regent: "Dodging a Million" is certainly one of the season's best films, no doubt due to the fact of Mabel Normand's wonderful acting as Arabella. Miss Normand is a delight to watch and her chief support "Tom Moore" as Jack Forsyth is a close second. Athens Buckley, dramatic soprano, assists the orchestra in their half hour concerts, and proves a delightful singer with a beautifully resonant voice.

Strand: "The Burglar" with Carlyle Blackwell and Madge Evans, to good business.

Royal Alexandra: "Mary's Ankle," cancelled, so "Cleopatra" the beautiful Fox film with Theda Bara was substituted. It is a beautiful film, easily surpassing any of Fox's other productions. No Egyptian Queen could have been more luring to the eye, however, which accounts for the big attendance.

GEO. M. DANTREE.

London

LONDON, CAN. (*Special*).—Grand Opera House: Walter Lawrence in "Come Back to Erin," Jan. 18-19, pleased good attendance. "Fields of Honor," featuring Mae Marsh, was the attraction, Jan. 21-23, and fully up to the Goldwyn standard. A Pathe news film and Billy West in a comedy film, "Back Stage," with the three Anderson Sisters as the vaudeville act, made up a first-class bill. Elsa Ryan in "Out There," Jan. 24-26; four performances to good attendance. The play appealed strongly to the soldiers in training here, who made up a good part of the audience. The feature film, Jane Cowl in "The Spreading Dawn," and W. S. Hart in "Double Crossed," Jan. 28, to full house. "The White Slave," Jan 29-30; Ethel Barrymore in the feature film, "The Eternal Mother," Jan. 31-Feb. 1; "Nothing but the Truth," Feb. 2; Phillis Neilson Terry in "Maggie," Feb. 4, and the English pantomime, "Robinson Crusoe," Feb. 7-9.

Patricia: The clever Fox children, Francis Carpenter and Virginia Lee Corbin, in "Aladdin and His Wonderful Lamp," Jan. 17-19, with a comedy film and the Musical Kloofs on the same bill, drew well. W. S. Hart was probably seen at his best in "The Cold Deck," Jan. 21-23, with a Mack-Sennett comedy film, "The Kitchen Lady," the fourth episode of "Who Is Number 1?" and Rita Royce and Co. in a vaudeville sketch, "An Interrupted Honeymoon," on the same bill. "Intolerance" (return), Jan. 24-26, to big attendance at prices up to a dollar. Geraldine Farrar in "The Devil Stone," "Who Is Number 1?" fifth episode; a comedy film and the Five Sailors in a musical act, make up the current bill.

Princess: The Magnetic Musical Comedy Co. presented "Look Out Below," Jan. 17-19; "The Bashful Venus," 21-23; "At the Bargain Counter," 24-26, and "The Isle of Nowhere," 28-30, in addition to good films to good business.

The local managers were given some anxiety over the report that all theaters would be compelled to close for three days a week in order to conserve fuel, but, much to their satisfaction, the report was contradicted.

The Majestic has raised the price of admission for the lower floor from 20 cents to 25 cents. The other theaters have made no change, except for special films, such as "Intolerance" at the Patricia, last week, when the price was advanced to one dollar for the best seats. C. E A. WEBBE.

Montreal

MONTREAL (*Special*).—"Up Stairs and Down," at His Majesty's, Jan. 28-Feb. 2, proved a clever satirical comedy, capitally staged and acted. To give credit to all those who deserve it would be to run through pretty nearly the whole cast, but it was a treat to see our old friend, Arthur Elliott, again in the role of the moral butler, and Ethel Stannard gives a clever performance of the Baby Vampire, a rather unique character.

The Princess for its Mid-Winter Carnival puts on a bill of ten acts. It contains something to please everybody and is a variety bill in the truest sense of the term.

Adele Oswald in character studies is the headliner at Loew's and is exceptionally clever. The dramatic sketch, "The Notorious Delphine," is good and The Baillard Trio are excellent musicians. Kitty Gordon in "The Adventuress," is the picture feature. "The Daughter of the Sun," a sensational Hawaiian drama—is the bill at the Orpheum. Seven Sammies are the headliner at the Orpheum. "Marche Nuptiale" is the bill at the Candien Francais.

Becman Troupe at the National presents "Madame X" in a capable manner.

"Charley's Aunt" proved a drawing attraction at the New Empire. Broadway Frolics draws good crowds to the Gayety. W. A. TREMAYNE.

Medicine Hat

MEDICINE HAT, ALTA. (*Special*).—Empress, manager, W. B. Finley: The United Producing Company, Ltd., presented Maud Felton's comedy, "The Brat," to packed houses, Jan. 14-15. Rae Martin as The Brat became a favorite with the large audiences from the moment she came before the footlights. Leonore Ghito as Mrs. Pell Forrester, Dorothy Beldwin as Angela Smythe, a debutante, and Edna M. Holland as Jane DePew were all exceptionally good in their respective parts. Arthur LeRue as Stephen Forrester, a wayward chap, displayed some splendid acting which was thoroughly appreciated. In fact, every member of the company is deserving of credit for the most delightful performance offered this season to the theatergoers here.

P. H. RUBRIDGE.

Ottawa

OTTAWA, ONT. (*Special*). — Russell: "Bringing Up Father" pleased large audiences Jan. 28-29, and matinee, John E. Cain as Jiggs scored great hit. "Katinka," Jan. 31, Feb. 1-2 and matinee.

Dominion: The following to capacity at each performance: Barahan and Gross, Manning, Feeney and Knoll; Hedges and Hedges, Mr. and Mrs. Norman Phillips and Valentine and Bell.

Regent: Manager Moxley provided a very fine program of selected pictures and music, week of Jan. 28-Feb. 2, to the usual capacity business.

Family: Vaudeville and pictures, week of Jan. 28-Feb. 2, to good business.

J. H. DUBE.

St. John

ST. JOHN, N. B. (*Special*). — Although there was information received that it was the intention of the Dominion Government to close the theaters for two or three days each week, Manager Golding of the Imperial and others who have returned from Montreal where they met a delegation which had interviewed N. W. Rowell, chairman of the War Cabinet, state that they were told that should measures have to be taken they would not be drastic and would be in line with a general conservation movement.

Opera House: Bill fairly strong, with Gruet, Kramer and Gruet as headliners, although George Leonard and Co. drew a big hand, and ran a close second. Howard in his writing act made good. This theater continues to still further increase its already large patronage.

Imperial (Manager Golding): "The Hungry Heart" and other strong film features are resulting in good business. The turns, Harry Bennett and Annie Laurie Leonard, interest, but it is doubtful if introduction of even refined vaudeville is proving a strong card. Miss Leonard was heard to advantage, but Bennett, advertised as singing Harry Lauder songs, might watch his Scotch more closely. Some of the expressions were decidedly English, and more of a burlesque on the songs.

Gem (Manager Trifts): "The Wrath of Love" proved a strong feature film, with two turns completing the bill. The new Nickel continues with the success first experienced.

Lyric and Unique (Manager Hurley): "Damaged Goods," booked for former, is creating much interest, and promises to be big success. Features, such as "The Whip," "The Submarine's Eye," "The Mate of the Sally Ann," etc., and serial, "The Hidden Hand," are keeping box-office receipts steady. PERCY GIBSON.

Vancouver

VANCOUVER, B. C. (*Special*).—"The Brat" drew good houses to the Avenue Jan. 31-Feb. 1-2. Rea Fulton in the Maud Fulton role was extremely pleasing and quickly won the goodwill of the audience. Her company was quite excellent and gave a very uniform presentation. Among the men first honors go to Arthur La Rue as the wayward brother who is regenerated by the Brat. On the whole, this bright comedy ranks as one of the best attractions of the season in Vancouver.

Orpheum: Cressy and Dayne in "The Wyoming Whoop" were the headliners on a varied bill including Morton and Glass, Zuglee Sisters, Al. Shayne, Elida Morris, Ruth Osborne and Scraploff and Varvara.

Dominion: Mabel Normand in "Dodging a Million." Rex: Marguerite Clark in "Bab's Matinee Idol." Globe: Sessue Hayakawa in "The Secret Game."

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